

A COMPLETE GUIDE TO

# Professional Cartooning

FOR THE BEGINNER, AMATEUR, STUDENT AND PROFESSIONAL

By **GENE BYRNES**

AND **157** OUTSTANDING ARTISTS



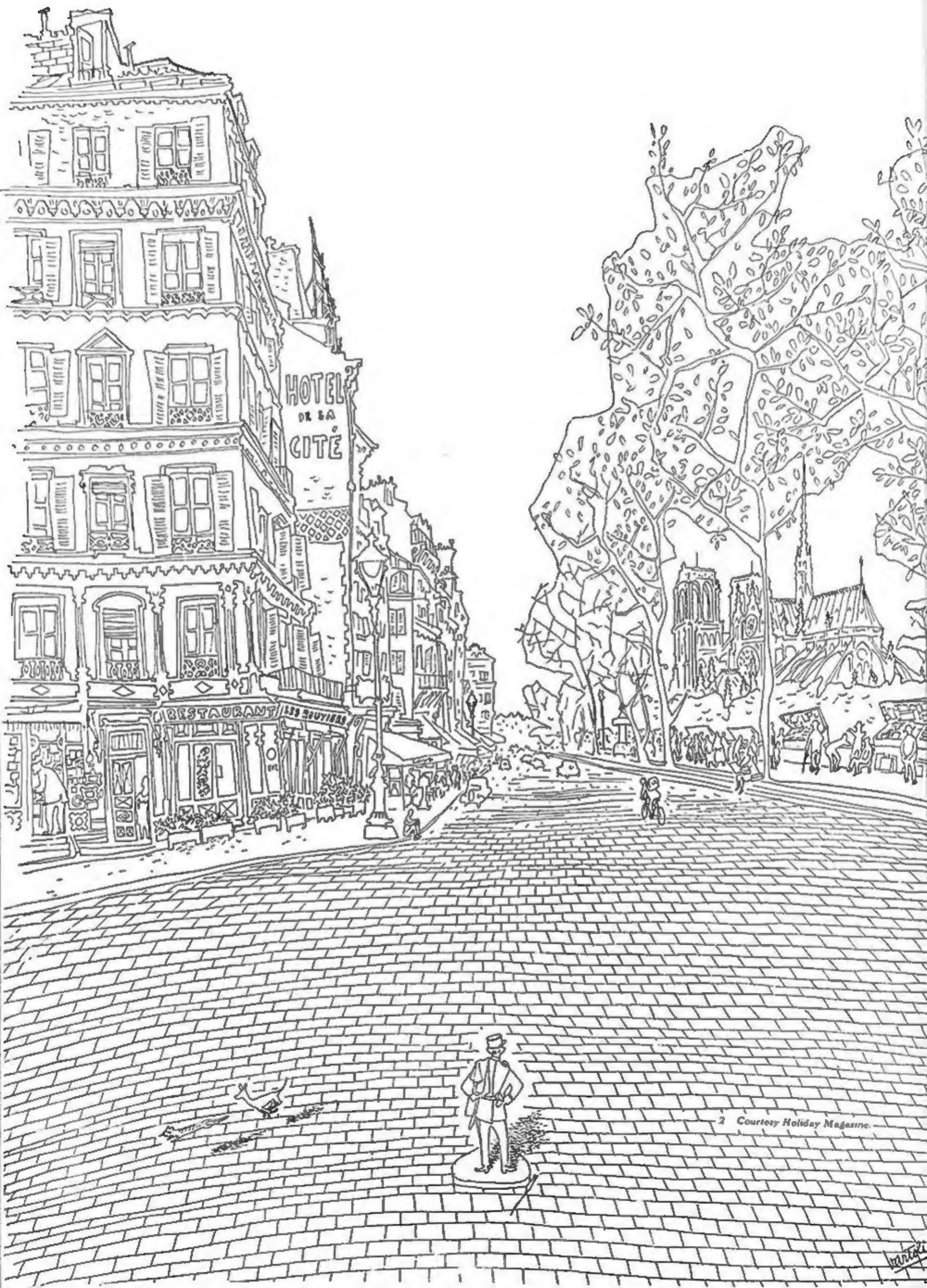
**HOW TO DO IT in Step-by-Step Lessons:**

**DRAWING • SKETCHING • COMIC STRIP • PANEL  
FULL-PAGE • SPORTS • EDITORIAL • COMMERCIAL  
ADVERTISING and ANIMATED CARTOONS**

**How to get Ideas • Continuity Writing • Magazine Covers • Design • Illustrations**

**A  
Complete  
Guide  
to  
Professional  
Cartooning  
BY GENE BYRNES**





# A Complete Guide

**Author of**  
**A Complete Guide to Drawing, Illustration, Cartooning and Painting**

PRINTED IN THE UNITED STATES OF AMERICA BY THE POLYGRAPHIC COMPANY OF AMERICA

**B E L L   P U B L I S H I N G   C O M P A N Y**  
**D R E X E L   H I L L   P E N N S Y L V A N I A**

# Artists

82	Anderson, Carl	94	Flowers, Don
235	Anthony, Jack	88, 89	Foster, Hal
192	Artzybasheff, Boris	126	Forain
210, 211	Auerbach-Levy, William	101	Fox, Fontaine
166, 167, 170, 173, 174	Balet, Jan	216, 217	Frueh, Al
207	Ball, Robert	223	Galdone, Paul
140, 141	Barlow, Perry	234	Garel, Leo
193	Barlow, Tony	202, 203, 205	Godwin, Karl
2, 154, 155, 156, 157	Bartoli	113	Goldberg, Rube
110, 112	Batchelor, C. D.	81	Gotto, Ray
228, 229	Berkoff, Blanche	84, 92	Gould, Chester
212, 213	Berman, Sam	134, 135, 136, 137	Grant, Gordon
158, 159	Berry, Michael	84	Gray, Harold
113	Berryman, Clifford K.	234	Greco, Simon
186	Blake, Bud	223	Groth, John
204, 207	Blattner, Robert	83	Haenigsen, Harry
113	Block, Herbert Lawrence	111	Harding, Nelson
95	Breger, Dave	236, 237	Harris, Carl
50, 51	Bridgman, George B.	90, 100	Hatlo, Jimmie
106, 107, 138	Brodie, Howard	169, 193	Herold, Don
207	Brown, Paul	223	Hershfield, Leo
113	Bruce, Alexander Russel	214, 215, 227	Hirschfeld, Al
205	Brussel-Smith, Bernard	163	Hunt, Stan
112	Burck, Jacob	143, 144, 145	Hurst, Earl Oliver
206	Burger, Carl	20, 21	Icove, David
63, 83	Byrnes, Gene	117	Jenkins, Burris
94	Campbell, Sims	206	Justis, Lyle
74, 75, 76	Caniff, Milt	180, 181, 182, 183	Kaufman, Joseph
71, 72, 73	Capp, Al	205	Kaye, J. Graham
171, 178	Chance, Fred	204	Kent, Rockwell
179	Charmatz, William	207	Kelley, James
96, 97	Clark, George	85, 93	King, Frank
79	Cobean, Sam	111	Kirby, Rollin
202	Content, Dan	128, 129, 130, 131, 132	Kley, Heinrich
16, 17, 18, 19, 150	Cooper, Fred	127	Kollwitz, Kaethe
81	Crane, Roy	234	Krush, Joseph
114, 115, 225	Crawford, William	82	Lasswell, Fred
223	Creekmore, Raymond	152	Lewandowski, Edmund D.
78, 111, 113, 117	Darling, J. N. (Ding)	112, 117	Lewis, Ross A.
252, 253, 254, 255	Daumier, Honore	98, 99	Lichtenstein, G. M. (Lichty)
83	Davis, Phil	116	Low, David
194, 224	Dean, Abner	111	Macauley, Charles R.
234	Decker, Frank	61, 66, 67, 68	Machamer, Jefferson
172, 173, 174	Doty, Roy	220, 221	Major, Henry
111, 112	Duffy, Edmund	113	Maldin, William
85	Edson, Gus	175, 176	Martin, David Stone
52, 54, 55, 69	Eisele, Louis	80, 91	McManus, George
199	Elliot, George	112	McCutcheon, John T.
187, 188, 189, 190, 191	Erdoes	234	Morin, Jean
202	Falls, Charles	108, 109, 223	Mullin, Willard
111, 116	Fitzpatrick, D. R.	234	Nonnast, Paul
231	Flora, James	202	Oberhardt, William

207	Orban, Paul	112, 117	Talburt, H. N.
152, 153, 170, 171, 209	Osborn, Robert	184, 185	Tara, William
168	Owen, Frank	44, 168	Taylor, Richard
176, 177	Pages, Jean	201	Taylor, Robert
103, 104, 105	Paprocki, Thomas	250, 251	Terry, Paul
234	Parvin, Jean	205	Thurber, James
64, 65, 81	Raymond, Alex	126	Tiepolo
95	Richter	126, 127	Topolski
102	Ripley, Robert	127	Van Gogh, Vincent
127	Romney, George	133	Vernam, Roger
160, 161	Ruge, John	70	Voight, Charles
113	Russel, Bruce Alexander	122, 123, 124, 125, 142	Von Riegen, William
164, 165, 200, 201	Sargent, Richard	94	Walter, Jerry
218, 219	Selz, Irma	94	Walter, Linda
206	Setterberg, Carl	204	Ward, Lynd
112, 113	Shoemaker, Vaughn	42, 43	Warner, D. C.
198, 230	Shortall, Leonard	101	Webster, H. T.
82	Sims, Tom	112	Werner, Charles D.
205	Smith, Irwin	85	Willard, Frank
196, 197	Snyder, Jerome	206, 207	Willard, Howard
90	Soglow, Otto	151	Williams, Gluyas
234	Stahlhut, Henry	226	Wills, Royal Barry
170, 171	Steig, William	95	Wingert, Dick
162	Stein, Ralph	100	Wortman, Denys
232, 233	Steinweiss, Alex	84	Wunder, George
146, 147, 148, 149	Stoessel, Kurt	80, 87	Young, Chic
222	Stuart, Kenneth	82	Zaboly, B.

## Contributors to the Text

209	Auerbach-Levy, William	208	Kennedy, John
110	Batchelor, C. D.	152, 153	Osborn, Robert
74, 75, 76	Caniff, Milt	240	Quimby, Fred C.
71, 72, 73	Capp, Al	139	Rice, Charles D.
79	Cobean, Sam	102	Ripley, Robert
114, 115	Crawford, Bill	218	Selz, Irma
78	Darling, J. N. (Ding)	232	Steinweiss, Alex
235, 236, 238	Dowling, Sylvia	146	Stoessel, Kurt
202	Eggleston, George	222	Stuart, Kenneth
118	Ellsworth, Whitney	184, 185	Tara, Bill
88	Foster, Hal	223	Tedesco, Anthony
56, 57	Greene, Ward	202	Woodbury, C. O.
169	Herold, Don	87	Young, Chic
143	Hurst, Earl Oliver		

*I wish to express my deepest thanks and appreciation to the artists and contributors listed above for their cooperation. I would like, also, to thank Evelyn Barry for her valuable assistance with the editorial work, and Herbert Bender who designed and laid out this book.*

GENE BYRNES



# Contents

2	FRONTISPIECE
4	CONTRIBUTING ARTISTS
5	CONTRIBUTORS TO THE TEXT
7	FOREWORD
8	HOW TO USE THIS BOOK
10	MATERIALS
11	MATCHSTICK DRAWING
19	ELEMENTARY ANIMAL DRAWING
20	HANDS AND FEET
22	CLOTHING THE MATCHSTICK FIGURE
27	MATCHSTICK FIGURE AND BACKGROUND
35	REPRODUCTION AND DIAGONAL
36	MATCHSTICK ANIMALS
39	PERSPECTIVE
42	LIGHT AND SHADE
44	COMPOSITION
45	CRAFTINT SHADING MEDIUM
46	FACIAL EXPRESSIONS
50	DRAWING THE HEAD AND FIGURE
54	FOLDS
56	COMICS
58	HOW TO DRAW A COMIC STRIP
62	DOODLING METHOD
66	PRETTY GIRLS
71	CONTINUITY WRITING
77	HOW TO GET IDEAS
80	STUDIES OF COMIC STRIPS
86	COMIC PAGES
94	PANELS
103	SPORTS CARTOONING
110	EDITORIAL CARTOONING
111	PULITZER PRIZE WINNERS
118	COMICS MAGAZINES
121	SKETCHING
139	MAGAZINE CARTOONING
169	ADVERTISING CARTOONING
200	CARTOON SPOTS
202	MAGAZINE MINIATURE ILLUSTRATION
208	THE CARTOONIST'S AGENT
209	CARICATURE
223	BOOK JACKETS AND ILLUSTRATION
231	ALBUM COVERS
235	TELEVISION
240	ANIMATED CARTOONING
252	DAUMIER

# Foreword

Most people are picture-minded and learn much more from what they see than from what they read and hear. For that reason, I have used the visual method of teaching in this book. It is a picture method, by which your eyes show you what should be done and step-by-step progressive lessons show you how to do it. I was most fortunate in getting the cooperation of 157 of the most successful cartoonists and artists of today. They divulge many of the secrets that have made them famous. Never before have the working methods of so many top-notch cartoonists been assembled in one volume. This is an encyclopedia of cartooning. For the person who is ready to begin, it is a practical art course starting at scratch and carried through to professional level.

The student today is fortunate that the experienced and successful artists are so willing to tell the youngsters how they do their work.

In the good old days the successful top-notchers were inclined to guard carefully their procedures, so the young aspirant had to find out for himself through trial and error. Those who have contributed so lavishly to this book were more than willing when I told them that the big idea was to help the youngsters to get along. So here you have them, the big money earners, explaining how they do their own work, each in his own way.

It would take you years to find out just part of the information that Ward Greene, head of the King Features Syndicate, gives you in his article, "The Comics Have Rules of Their Own."

A student would think himself very fortunate if one successful cartoonist or artist would take an interest in helping him, but in this book you have 157 of the very best at your beck and call.

It's like having access to their studios and looking over their shoulders while they're working. Just imagine, for instance, going up to Al Capp's studio and saying, "Al, I have a thought for a continuity strip, how will I go about it?" Just turn to page 71 and you have Al's answer. That's swell advice, so you decide to drop in on Milt Caniff. "Hello, Milt, how goes it? Say, there's something I've wanted to ask you for a long time and I didn't have the nerve. I want to become a cartoonist. How would you begin if you were starting over and knew as much as you know now?" So Milt tells you in his own words on page 74. Now, you're really getting some place. How would you do a comic page? Why not ask the most successful comic-page man in the business, so you drop in on Chic Young. "Gosh, Chic, you certainly have gone through the sky with that page 'Blondie'." What advice would you give a fellow who wants to draw a comic page? Turn to page 87.

I, myself, have had thirty-two years' experience in drawing the comic strip and page, "Reg'lar Fellers" which has appeared in more than 800 newspapers and magazines. I had to learn the hard way. If I had had this book before I started to draw "Reg'lar Fellers," I would have saved years of groping and study.

Gene Byrnes





# How to Use This Book

Let's start at the very beginning. Suppose you want to be a cartoonist and you don't know where or how to get going. Fortunately, you have picked out a business that you can get into with very little capital. Four or five dollars will fix you up handsomely for a starter. You can get these materials from your neighborhood art supply store or if there isn't one handy, the big mail order houses will do. See the list of what you will need at the bottom of page 10.

The price will depend on the size of the drawing board, the quality of the brush or brushes, how many pens, pencils, and the amount of practice paper and bristol board you buy. What I have suggested in the above list is the minimum for a start.

Buy a good brush—you will find it cheaper in the end—and three or four sheets of 1-ply smooth bristol board that you can cut up to suit yourself.

Now we have our supplies—we can start working. A drawing board usually is held in the lap and tilted against a table edge, or a couple of wooden blocks can be cut at a slight angle to put on a flat table and the drawing board rested on them. When you get rich, you can buy a real drawing table. Keep materials on right side. When working, have the light come over your left shoulder, so your drawing will be free from shadow interference. If left-handed, reverse.

## PEN EXERCISES

If you want to make clear pen lines so they will reproduce well, the first thing to remember is to clean your pen and brush before putting them away. Pen exercises come next. Make row after row of circles in one continuous line, not lifting the pen until the end of each line. Practice a whole page of daisies by spotting little circles all over the page and sketching in the petals in one continuous line. Also, try rows of figure eights in the same way. Do these exercises fast for about 15 minutes a day and you'll be surprised at how it will loosen up your line work, and give you confidence in handling a pen. Sometimes new pens are so highly finished they will not hold the ink. Just light a match and touch the pen with the flame.

## COLLECTING A MORGUE (OR FILE)

When you try to draw a picture of an automobile, you may wonder why something seems not quite right about it; the proportions are wrong, you've forgotten the bumper, the lights don't look right, the people in it are too large. Yet you see pictures of automobiles in cartoons that look perfect. It just isn't human to remember the details of everything you see, so for that reason, it is absolutely necessary that you collect pictures for future reference. You will notice the good artists draw details authentically. The drawings by Milt Caniff, Hal Foster, Alex Raymond, and George Clark are works of art and you can bet these artists check every detail to see that it is correct.

To give you an example of how a great artist goes in for the authentic, Dean Cornwell, America's outstanding muralist, was commissioned to do a picture of the first ovariectomy operation ever performed before the days of anesthesia. The house where it was performed is still standing in a town in Kentucky. Cornwell went to Kentucky and did twenty-five or thirty preliminary sketches, then came back to New York to check the costumes in the Museum of the City of New York before assembling the picture. The finished painting was a masterpiece.

Instead of going to all that trouble, I suggest you start a reference file by clipping pictures of automobiles, animals, houses, people, costumes, boats, clothes, trees, furniture, etc. This material is in the picture magazines, newspapers, catalogues, and the advertising pages. In order to find what you want quickly, file these clippings alphabetically in large manila envelopes, or folders. A for automobiles, B for boats, C for children, etc.

It is also a good idea to file the work of the best cartoonists. This gives you a reference file of good drawing and a chance to study continuity and gags.

## READY TO BEGIN

Now we can get going. Turn to page 11. That and the next twenty-five pages are the most important in the book, for the beginner. If you master these pages, the rest should be easy.

Draw the circles freehand. Do not draw a different circle for each step—the six step-by-step circles are drawn only to show you the six successive steps. This first lesson gets you acquainted with the placement of the features. The next page will show you how to construct the matchstick figure. This is the basic principle of your future figure cartooning. Follow these lessons carefully for they will teach you how to get action and balance into your figure work.

On page 19 Fred Cooper has done a page of animals, in elementary style, that is very sound.

You may find hands hard to draw, and don't try to hide them by putting them behind the back or in the pockets. Hands can be just as expressive as faces. With the aid of a mirror, your own hands are all you need for models. Pose them holding a cup, a book, pencil, golf club, cigar; pointing, a fist—there are hundreds of drawings you can make of hands. Shoes are easier—go to the closet and you'll find all the models that are necessary. Draw them from all angles.

On page 22 you come face to face with the first big test. You'll find a lesson in fifteen step-by-step stages that leaves nothing to the imagination. That shows you the complete routine—start and finish—of drawing a single figure and clothing it. Make a careful study of this lesson as it will be the way you will draw all your figures in the future. On page 24 the same method is used as in the preceding lesson only we cut the lessons

# How to Use This Book

to six stages. The way to learn is to do a little at a time, and do it over and over.

## SIMPLE BACKGROUND

Something new is now added—backgrounds. The main thing to remember is to learn how to eliminate detail. A suggestion of a background is often much more effective than a lot of drawing. Usually, the center of interest is the figure, and the way to make the figure stand out is to lighten the background and make it subordinate to the figure.

Now we proceed to the next step—page 30—showing two figures and a background. When doing a picture of this kind, act it out by yourself. First pose as the chap who wants to buy an overcoat. Stand up in front of a mirror as if you were talking to the salesman. Do a few matchstick skeletons of the position, on some practice paper. Then pose as the salesman showing the coat. Two or three more matchstick figures of the salesman's stance. Then assemble the two figures and background in a matchstick picture, changing them around until you are satisfied with the composition. When you think you have it, proceed along the lines of the lesson. Three or more figures in a picture are done exactly the same way. Draw them in all sizes for the experience—three, five, seven inches high.

On page 37 there is a lesson on animals. These pictures are based on the four-legged matchstick skeleton and are drawn in the same method as the human figure.

## DRAWING FOR REPRODUCTION

Original drawings are always larger than when they're reproduced. The reason for this is that the line work, detail, and general appearance of the printed picture are refined in the process of reproduction. There's no set rule for the size of drawing the original. The ordinary scale used is for forty or fifty per cent reduction. If you draw a picture ten inches wide and it is reproduced five inches wide, that is a fifty per cent reduction.

On page 39 there are detailed lessons which will explain to you about perspective, light and shade, composition, and mechanical shading paper.

On page 46 we start facial expressions. This is a study that never ends for the cartoonist. In six step-by-step stages you will see how expressions are drawn. How to draw a hat on the head may seem involved but the lesson (page 48) makes it simple. Page 49 shows several examples in shading the face.

George Bridgman, America's famous drawing teacher, illustrates how he taught his classes the construction of the head and body. Wrinkles and folds in clothing are difficult for beginners. Louis Eisele, the well-known costume designer and illustrator demonstrates this clearly on page 52.

Don't miss the Ward Greene article on page 56. On page 58 you will see a nine-stage step-by-step detailed visual lesson on how to draw a comic strip and you'll

get the entire picture story in this lesson.

The doodling method on page 62 steps the preliminary drawing technique up to the professional point. Jeff Machamer shows his pretty girl technique on page 66 with several progressive step-by-step lessons on girls' faces and the girls themselves.

Al Capp and Milt Caniff tell you all about continuity, drawing a comic, and the tricks of the business, starting page 71. These boys have reached the very top, so take advantage of their lessons. You are very fortunate to have the opportunity of benefiting by their experience.

## IDEAS

Ideas are most important. Starting on page 77, you will get the expert advice of J. N. Darling (Ding), the Pulitzer Prize winner, and Sam Cobean, the funny man of *The New Yorker*. They show you the short cuts of how to put an idea together and no one is better qualified to do this than these two men.

Now, we will analyze the big-time comic strips (80) and follow with Sunday pages. Chic Young, who draws "Blondie," also advises on ideas (87), Hal Foster shows you in five stages how "Prince Valiant" is drawn (88).

George Clark and Lichty give excellent lessons on the two-column panel (94). Clark specializes in beautiful brush line work, and Lichty in humorous drawing and crayon.

Paprocki does a sports cartoon that you can study as if it were being shown as a motion picture (103). Starting with the photograph of a football player, he shows in nine successive steps the buildup of a sports cartoon. On page 114 you see the Pulitzer prize winners.

Bill Crawford excels with an editorial cartoon in stages, and on page 118 you find out the complete workings of a comic magazine—how an idea is born, then the editorial handling, through to the completed art work.

## SKETCHING

Fine artists improve their work by sketching ceaselessly. It is not only fascinating and enjoyable but it pays big dividends. I have prepared a sketching section in this book, starting page 121, which is practically a short course in itself. Take advantage of it. Try doing some of those figures by Von Riegen with a carbon pencil. Kley's facile pen has never been equalled for freedom of line. Gordon Grant, whose work appears in museums all over the country, did the sketches on pages 134 to 137, on a trip through France. These were taken from his private sketchbook. Then there are Topolski, Forain, Kollwitz, Romney, Van Gogh, Tiepolo, Vernam, and Brodie. Make sketches of all these—you'll learn a lot about excellent drawing.

Perry Barlow demonstrates the intricate planning of a cover for *The New Yorker* (140), Earl Hurst shows his preparation of a *Collier's* cover (143), Bartoli a *Holiday* cover, and Kurt Stoessel prepares one for

# How to Use This Book

American Tel and Tel. On page 158 Michael Berry and John Ruge, well-known magazine cartoonists, give two excellent lessons in wash drawings.

See how Joe Kaufman goes about making those wonderful double-page wash drawings (180).

## WASH DRAWINGS

When you get to wash drawing you'll have to buy additional materials. It won't take long to learn what you need. Your art material store will give you good advice on this subject. In learning, water color paper will do for practice. Illustration board is more expensive but better for finished wash drawings. A tube of chinese white will come in handy for highlights and painting out mistakes. Dissolve the lamp black in water until you get the tone you want. Possibly you are selling your work at this point so it is time you bought a T square, a triangle, a few good brushes, sketch paper, illustration board, tracing paper, compass, line pen, and a small bowl for mixing water with washes. Finished drawings that are done in wash, charcoal, crayon, or pencil should be protected with a sheet of tracing paper folded over and pasted on the back.

You will have the pleasure of studying the work of such masters as Bartoli, Osborn, Balet, Sargent, Taylor, Owen, Steig, Chance, Doty, Martin, Pages, Charmatz, Tara, Erdoes, Artzybasheff, and Abner Dean, just to mention a few. Read Don Herold on the advertising cartoon—he rates among the highest in this field both in writing copy and drawing the pictures (169).

Dick Sargent's spot drawings are loaded with action and he shows you how to put them together (200).

The editors and art directors of *Reader's Digest* have prepared an excellent article on miniature magazine illustration. This section is for the encouragement and appreciation of better art work for the cartoonists. The illustrations in this section reveal the variety of line

technique employed by nineteen artists for the *Reader's Digest* pages. In planning the layouts, the editors and art directors visualized the character and type of illustrations best suited to each article and have supported them with appropriate typography (202).

In the caricature section, page 209, William Auerbach-Levy gives a demonstration of how he did a caricature of General MacArthur, and then shows examples of others. Sam Berman gives a lesson on his procedure in doing Frank Sinatra. Irma Selz has a different technique for her profile of Martha Graham in *The New Yorker*, and Henry Major does a drawing of Greta Garbo in six stages. Then you have the work of Hirschfeld, Frueh, and Ken Stuart.

Anthony Tedesco, art director and book designer, shows his method of designing a book jacket (223) with cartoons. Blanche Berkoff shows examples in fast wash, sketching that is superb (228). Jim Flora explains the abstract in album covers (231).

Sylvia Dowling prepared the television section. She is an outstanding script writer for Young and Rubicam and shows you how preliminary sketches are laid out, how a script for cartooning is prepared, then a complete set of pictures done by the cartoonist for a whole program (235).

Metro-Goldwyn-Mayer has prepared a ten-page article in pictures and text, giving the entire procedure of animated cartooning. Starting at the very beginning they explain how an idea is born and then show each progressive step that is taken until final completion (240).

Paul Terry of Terrytoons gives a two-page demonstration of the walk, the run, turning the head, and expressions of animation (250). And a fitting conclusion to the book is a four-page section by the greatest of all cartoonists, Daumier (252).

## Materials

### For the Beginner

A drawing board  
A soft pencil 2B  
Gillott Pen #170  
Ball point lettering pen  
No. 5 brush  
Package typewriting paper  
3 sheets 1-ply bristol board  
Thumb tacks and ruler  
Art gum, or kneaded eraser

### To Be Added When Needed

Tube of lamp black	Tracing paper
Water color paper	Pencil compass
2-ply bristol board	Ink compass
Illustration board	2H pencil
Chinese white	Ruling pen
T square	Small bowl for mixing washes
Triangle	Scotch tape
Good brushes	Blotters
Sketch paper	Rubber cement



# The Matchstick Head

Drawing the matchstick head for the beginner in cartooning can be simplified with the use of the circle as a guide. Start drawing with a pencil. For the front view of the head, draw your circle, then divide the circle in quarters for placement of the features. First, indicate the nose, right at the intersection of the guide lines. Then the eye slightly above the nose, and the eyebrows. Now the mouth, ears, and finally the hair. You have now finished the pencil preliminaries before using ink. Go over the pencil drawing in outline with

pen and india ink. When the ink is dry, erase pencil lines with art gum or a kneaded rubber eraser, and your drawing is complete.

Note that in the profile view, the ear is started exactly at the spot where the lines intersect, and that it terminates on the vertical line. Practice the basic matchstick head, with its dots and simple lines, until you are quite familiar with the placement of the features. Try this in different sized circles.

## Full face



circle



guide lines



nose



eyes



eyebrows



mouth



ears



hair



inked

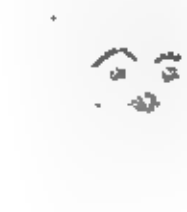


cleaned

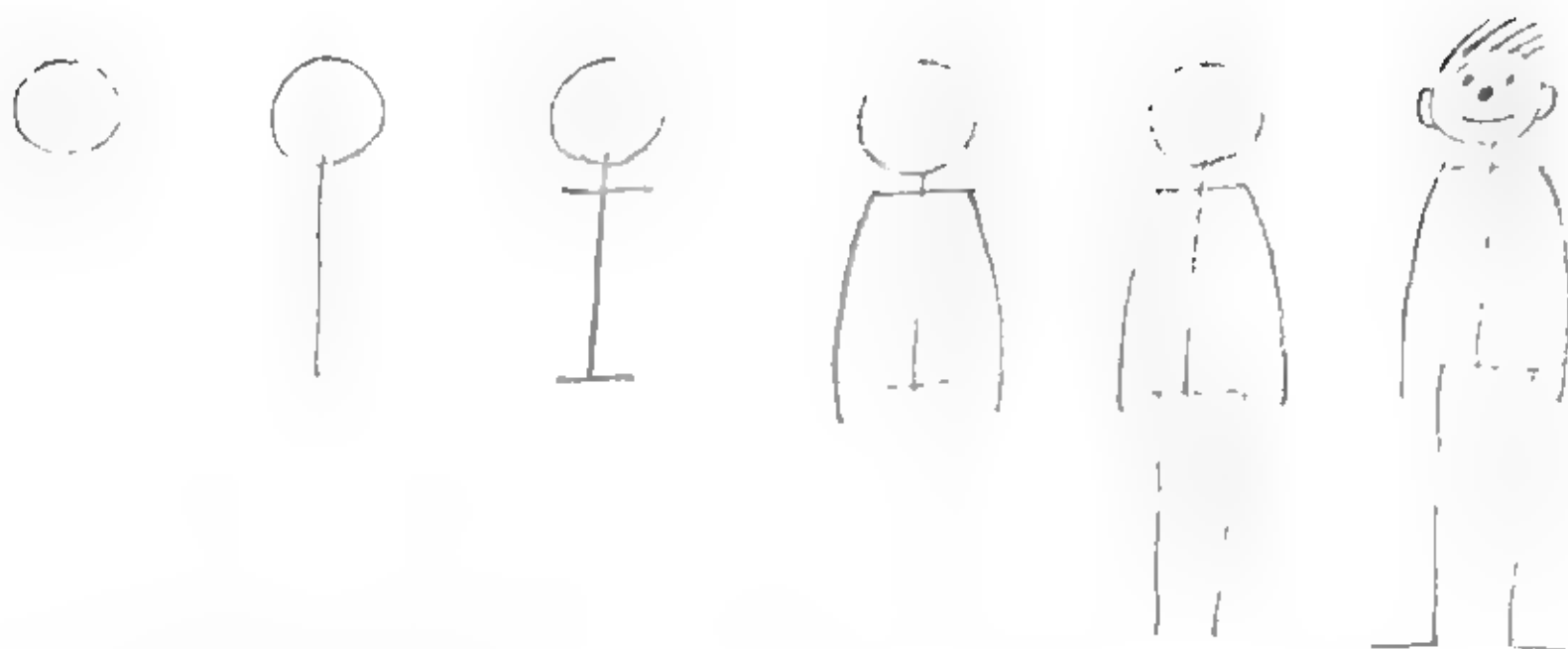
## Left profile



## Right 3/4 view



# The matchstick figure



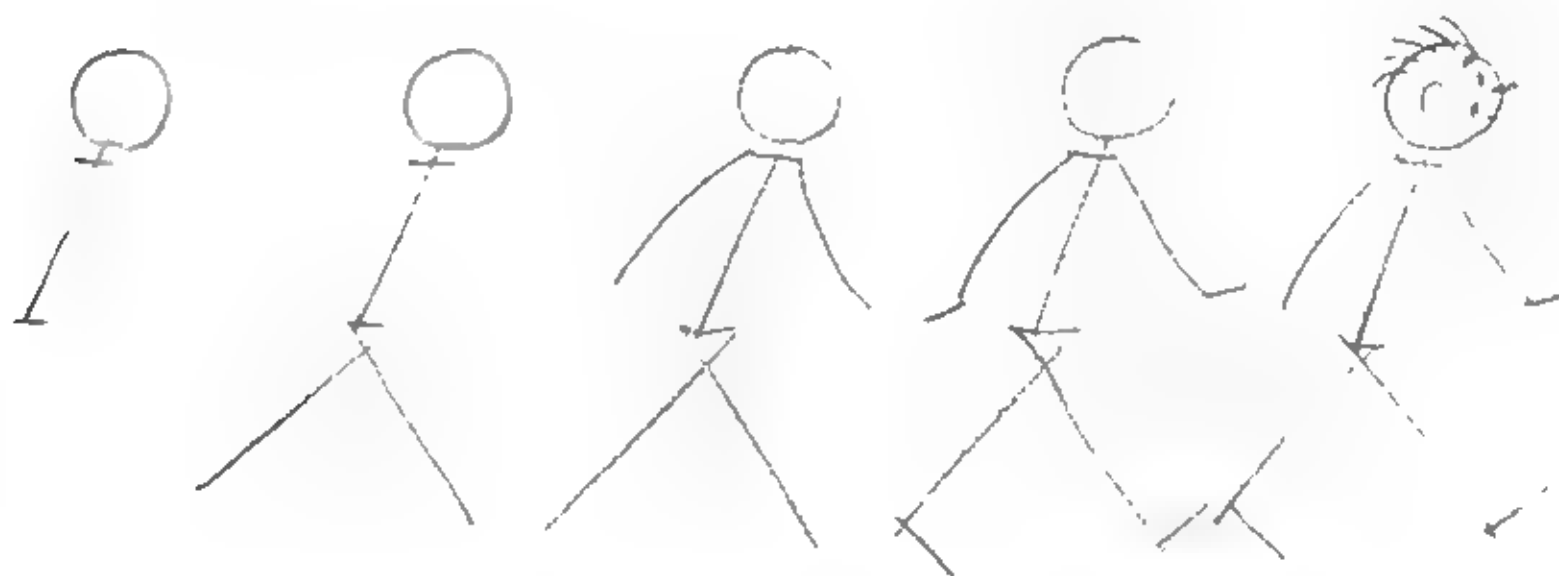
## Drawing the matchstick figure

In drawing the matchstick figure, start with a circle for the head and a line for the upper part of the body. Indicate shoulders and hips, then the arms, legs, and face. This is a very important lesson because it is the groundwork for your future figure drawing. On this and the following pages, you will find examples of the matchstick figure in different types of action—walking, running, jumping, etc. The little “skeleton” figure is more significant than it may seem. It is used as a device in learning the general proportions of the human figure; that is why you should copy these draw-

ings and originate your own, until you are familiar with the lengths of the various lines—legs, arms, and torso—in relation to one another. The “skeleton” is indispensable in practicing action poses. You cannot go over these lessons too many times; they are excellent exercises in teaching you proportion and action.

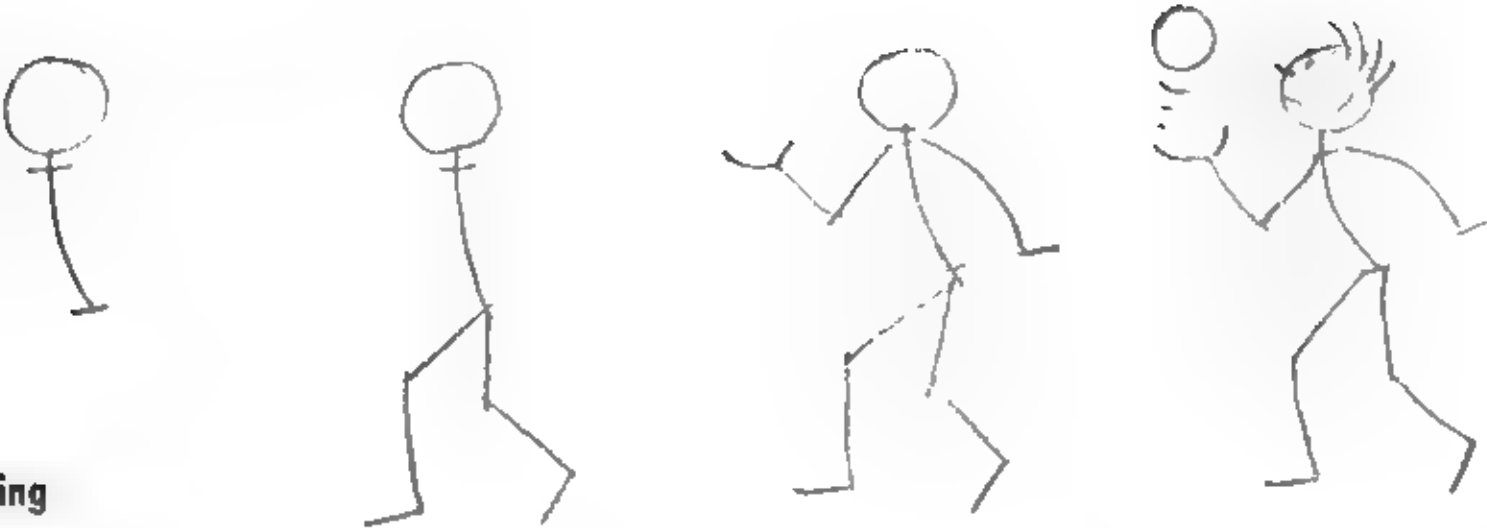
When the figure is walking or running, you will notice that if the left arm is extended, the left leg swings back, and the action is reversed with the right arm extended.

## Walking



The matchstick figure

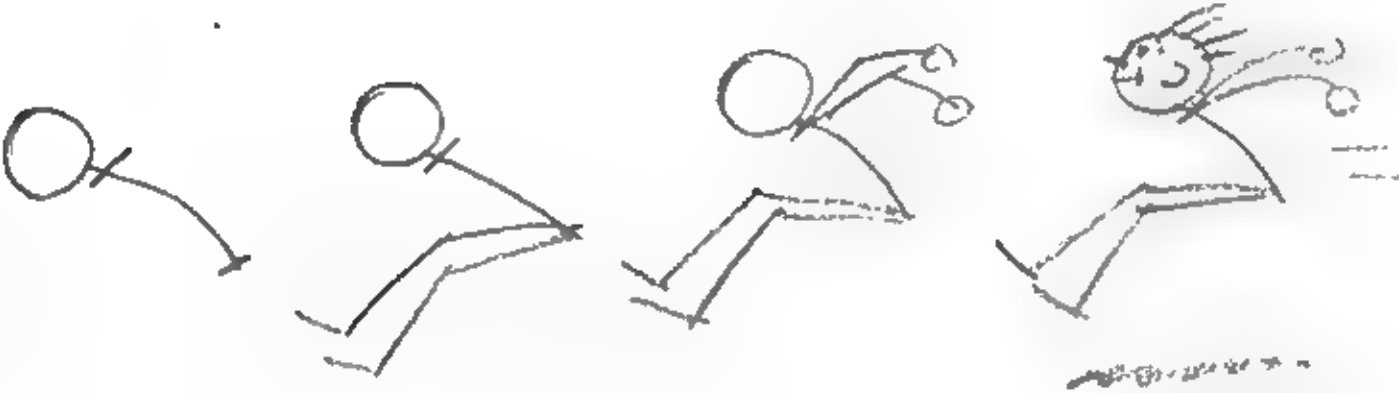
Playing



Climbing



Jumping

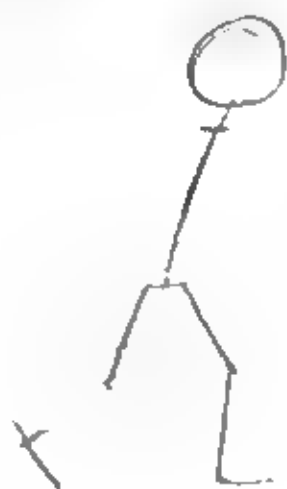


Running





# The matchstick figure



Boxing



Strolling

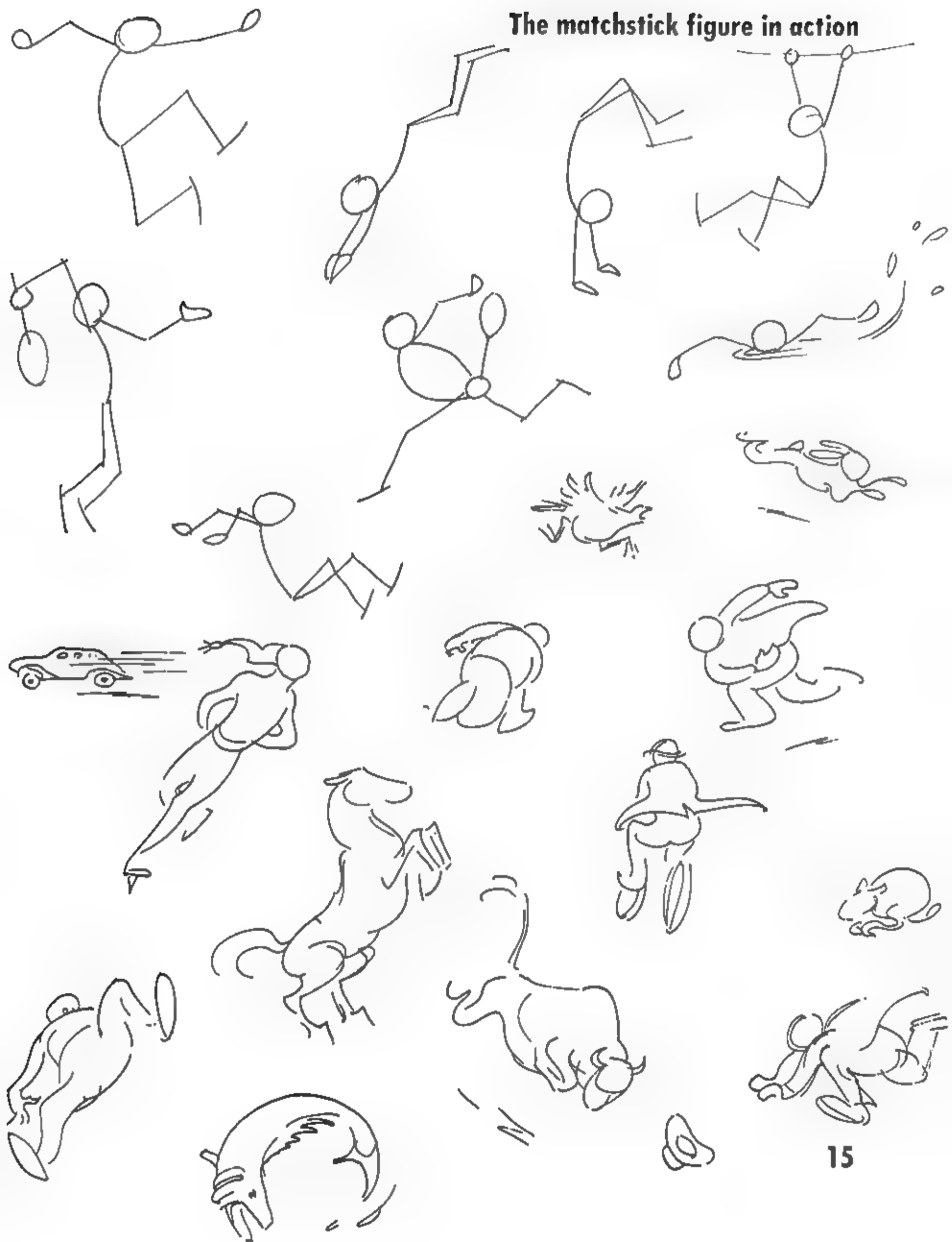


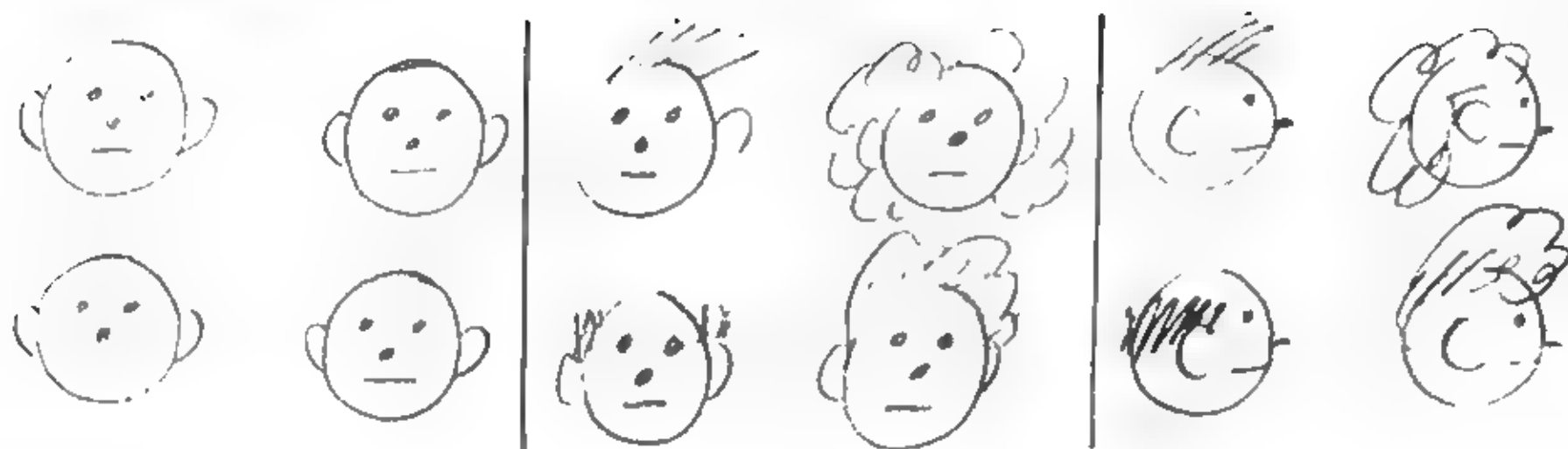
Baseball



Football  
14

## The matchstick figure in action

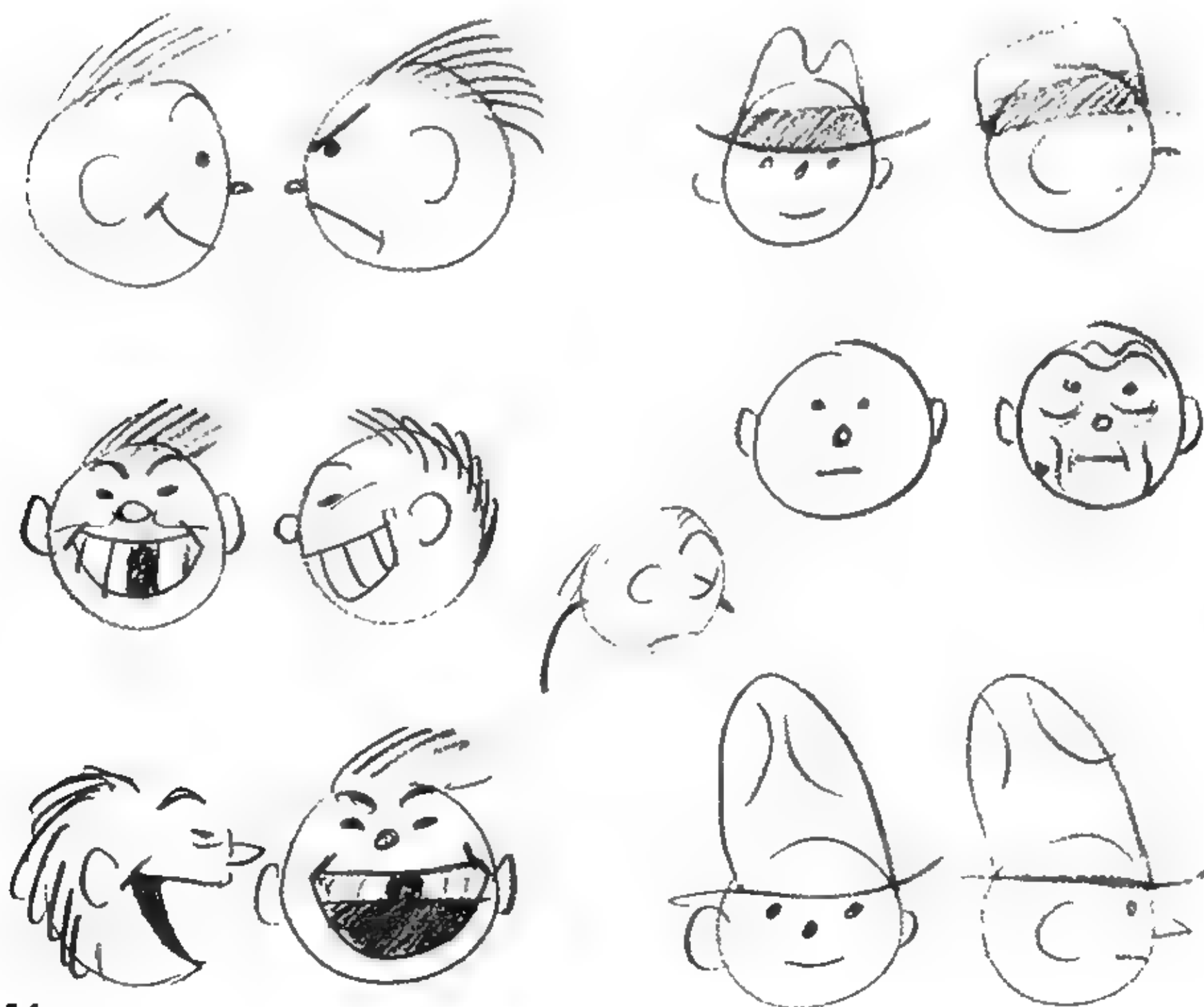




## Matchstick faces

Above is the matchstick face in three groups of four. The group on the left gives the front view of four identical faces. The middle group shows what can be done with just a few strokes in the arrangement of hair to

change the basic face to that of a man, a woman, a boy, or a girl; the right-hand group gives the profile. Below is a study in elementary facial expressions. Exaggeration is accomplished with a few lines.





# The matchstick figure



The matchstick drawings on these and the following pages were done for the series of 16 mm. educational

films entitled "Matchstick Cartooning," distributed by Library Films, Inc., New York City.

# FRED COOPER



Here is Fred Cooper's method of clothing the match-stick figure. This type of simple drawing with a few

telling lines is the basis of good cartooning. Note the amount of action depicted with a minimum of line work.



The engaging animals pictured above have an individuality all their own. In spite of exaggeration the distortion

is based on sound construction. These are good beasts and birds to study for your future animal drawing.



## Elementary hands



The outline drawings on this page will help you to become more familiar with the basic planes of the hand in different positions. Hands require special attention. It would be a good idea to start a file of hands by clipping picture magazines, advertisements, and illustrations. Use your own hands as models.

## Feet and shoes



*Courtesy Higgins Ink Company*

The shaded outline drawings at the top of this page show the general shape of the foot in different positions. Note projection of heel in side view — it does not follow a straight line down from the ankle. Remember that the bulk of the toes has a certain height, and that even more height is indicated for the foot

wearing a shoe. Note the triangular form of the foot from the front view. Many cartoonists develop their own individual style for their comic characters' feet, but you may be sure that they know first how to draw the foot structurally. The square-toed shoes are to familiarize you with the construction lines.



1 skeleton



2 nose



3 eye, eyebrow

## Clothing the matchstick figure

The value of visual teaching was thoroughly proven during World War II. Thousands of men in airplane plants learned to rivet and weld by means of charts, graphs and pictures, in a fraction of the time that would have been consumed had ordinary teaching methods been used. The visual method was employed for such diverse subjects as languages and flying, and a thousand and one other things were taught successfully by this speed method of teaching. This lesson on clothing the figure is based on the fact that people are naturally visual-minded and is presented on the principle of a motion picture film which gives a series of shots in close succession. It is as though I were showing, on the screen, one of my educational films on drawing, and in these fifteen outline drawings, every detailed change is given. This step-by-step demonstration, from the first sketch to the final, shows the complete procedure in detail. Space does not permit our showing all the lessons in such detail as this one, so the demonstrations that follow will be in fewer stages. It is most important, therefore, to pay particular attention to this detailed demonstration. In practicing this drawing, try doing it at various sizes—for instance, three, four and five inches in height.

In cartooning, the figure in action calls for exaggeration. It must ring true, however; the underlying indication of action must be correct. In order to get your matchstick figure correct, pose yourself in a familiar action. Determine on what foot your weight falls, how your arms and legs swing in relation to each other, which way the torso curves, how the hips and shoulders tilt. The figure above, even in the first drawing, shows the eagerness which is characteristic of a little boy walking fast. He leans slightly forward with knees bent and arm swinging back. The proportions of the matchstick figure are slightly distorted in the interests of cartooning (notice the large head), but the lines

of motion are basically sound—his weight balances and his structure is right. Now, begin to develop the figure by placing in the nose, eye, and eyebrow, then the mouth, chin and ear, and the hair. With a few lines, the upper part of the body is clothed, keeping in mind that only the essential lines are necessary. The fewer pencil lines you use, the less confusing it will be when it comes to inking in.

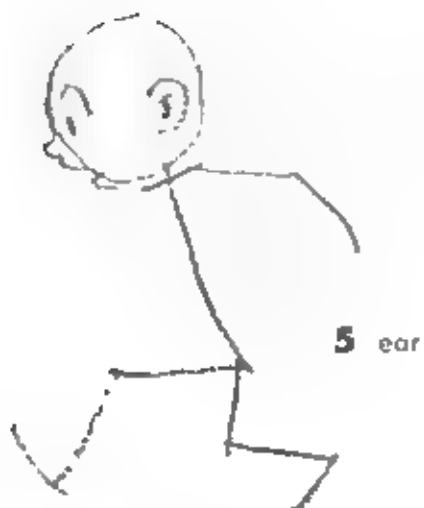
For the present, we are reducing the drawing to the simplest lines and curves. Note that the whole sleeve of the boy's shirt is indicated in outline. Buttons, belt, and other details are not included in this simple figure. Then the arm and fist are drawn. Note the slight exaggeration in the size of the feet. Now you are ready for the last stage—the inking. Be sure your ink line follows the pencil outline carefully. When dry, the pencil lines should be erased. The last step is to put in the blacks, and your figure is finished.

Your first attempts may be crude. Do not be discouraged by this—study and practice matchstick drawings for action, and exaggerated action, and you will be surprised at how quickly your drawings will improve.

A good pen line is an important factor in any drawing which is to be reproduced, especially in the outline. An uneven, scratchy line, though not too noticeable in the original, will reproduce in such a way as to make the drawing amateurish and crude—not impressive to an art director. The only way to perfect your pen lines is to practice. Use india ink and a Gillott 170 pen. For pen exercises, do a series of loops in continuous line, a series of vertical lines, three, four, or five inches high, upright lines, then try a series of figure eights in one continuous line. Fifteen minutes a day of pen line practice at this stage will improve the quality of your work immensely. It will tend to develop a freedom of line that will loosen up your work.



**4** mouth



**5** ear



**6** hair



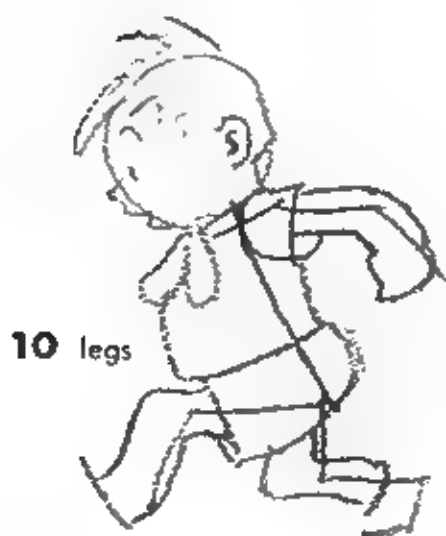
**7** tie, shirt



**8** arm, fist



**9** trousers



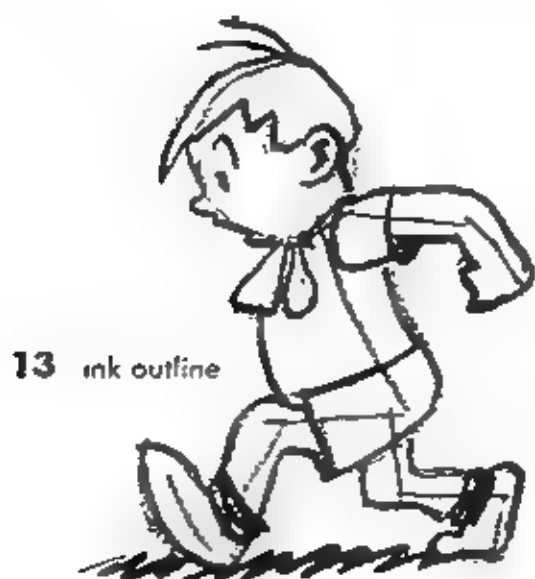
**10** legs



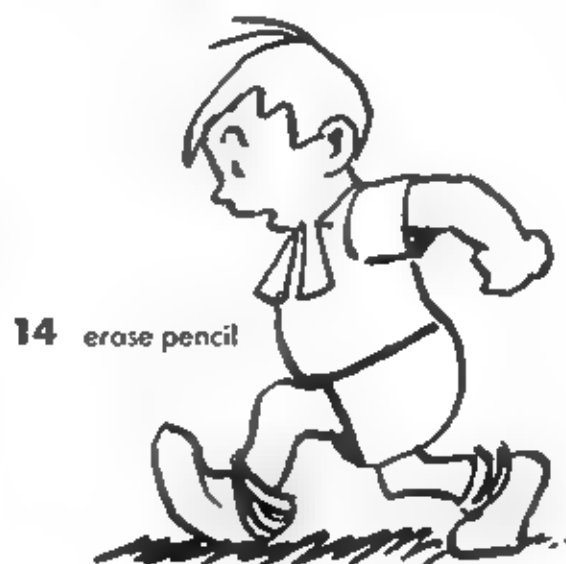
**11** shoes, socks



**12** shadow



**13** ink outline

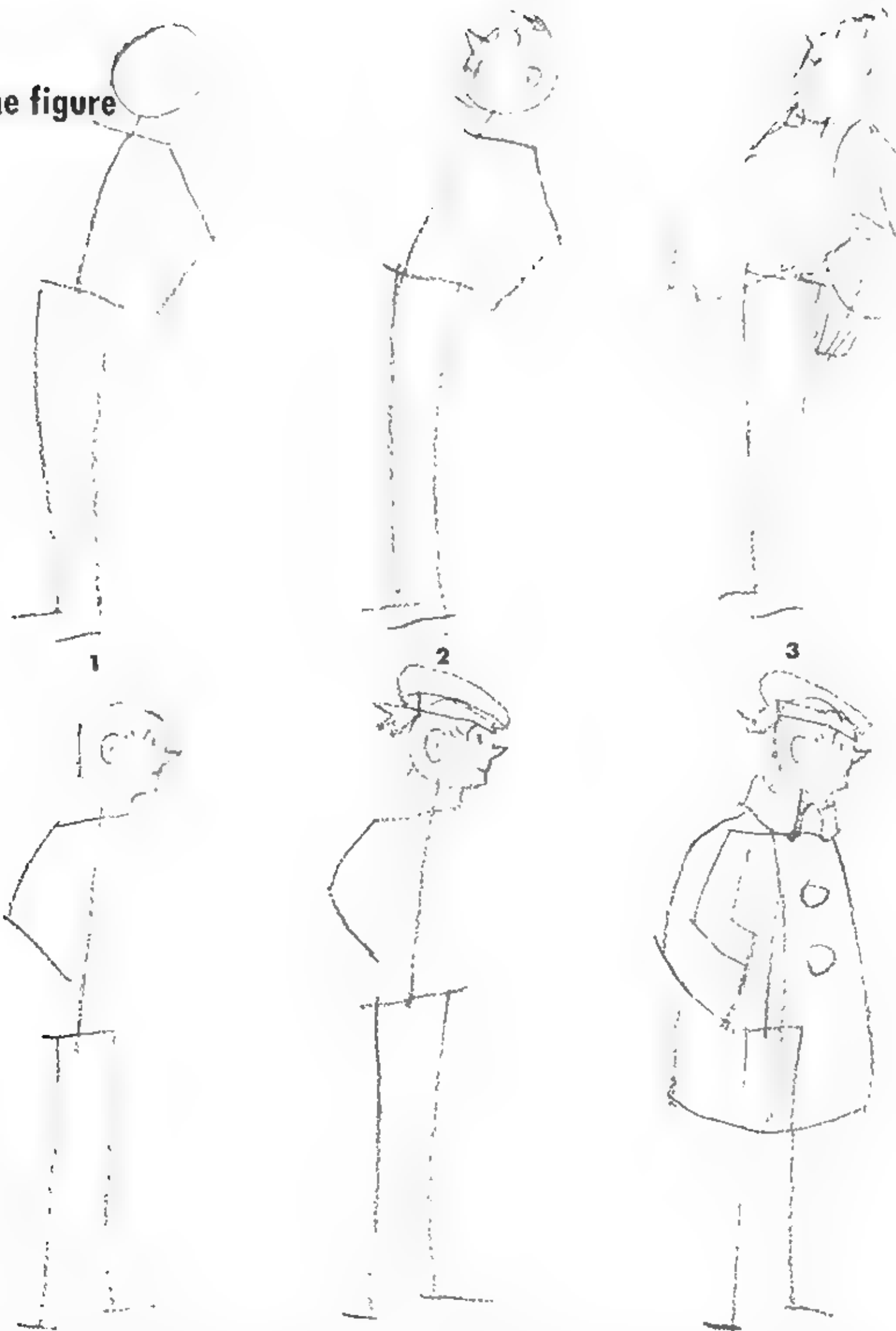


**14** erase pencil



**15** solid blacks

## Clothing the figure



In this lesson, the figures are done practically the same way as in the previous one, but in fewer steps. In the top row (Figure 1), the matchstick figure represents a fat man who seems to be gazing at the ceiling, while the sailor is looking straight ahead. The use of simple outlines and solid blacks, as in the drawings above, is very effective and reproduces a lot better than close line shading. The new trend in comic drawing seems

to run to this technique—elimination of detail and shading.

If you study these figures, you will notice that they are well balanced, which means that they stand solidly on the ground with an even distribution of weight. The outline of the torso in the upper figure is curved backward slightly because the man is looking up. The main objective in this type of drawing is outline and





4



5



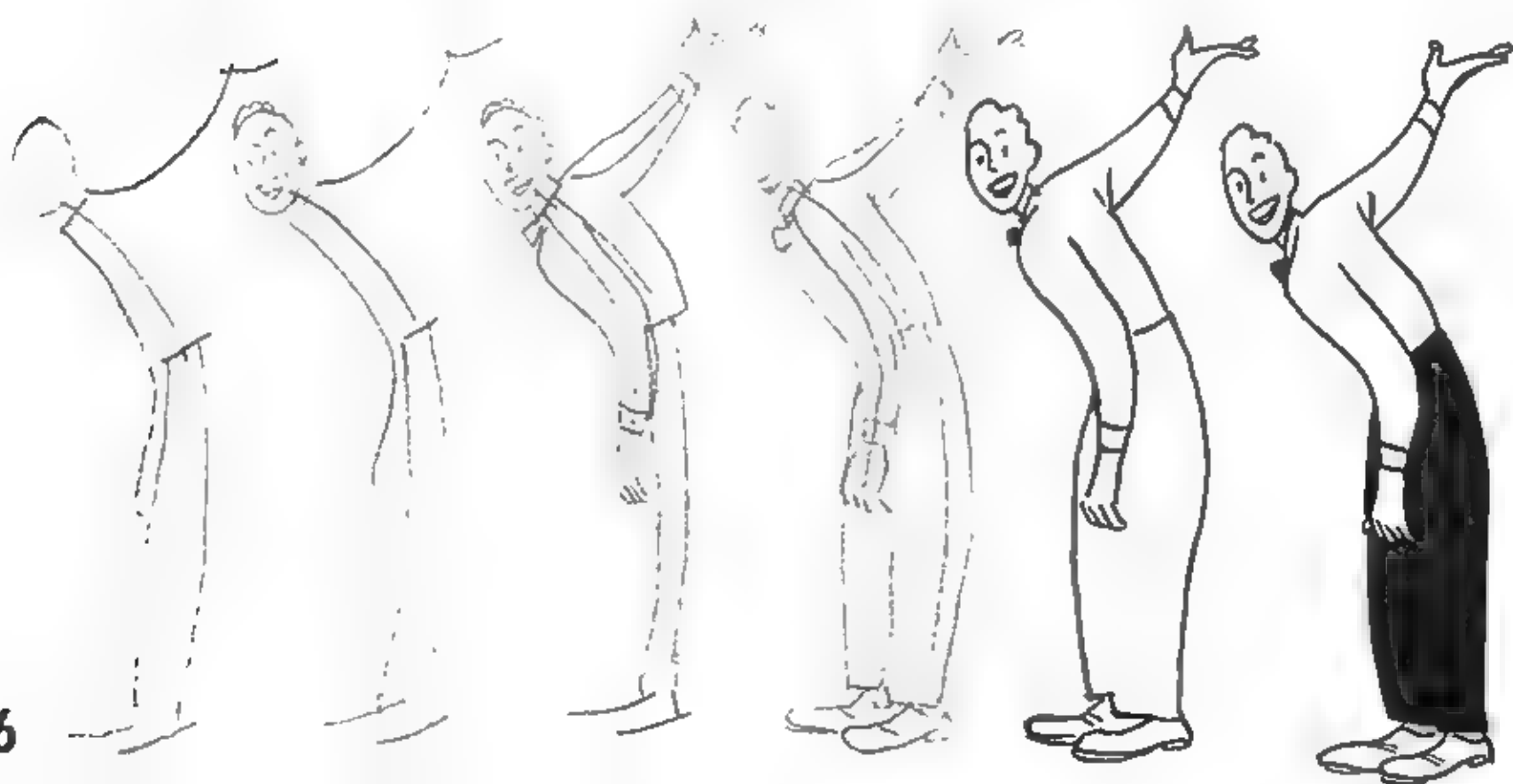
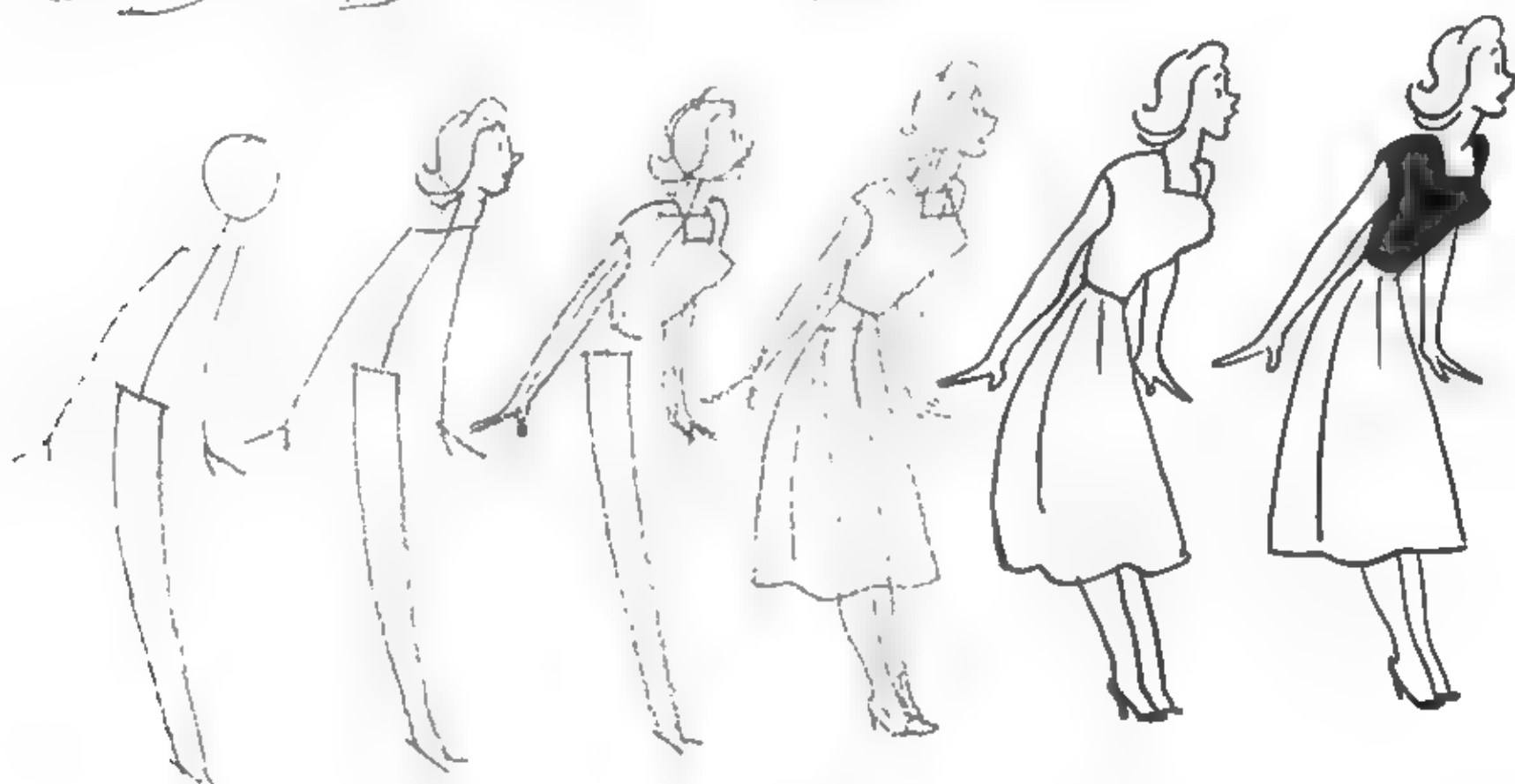
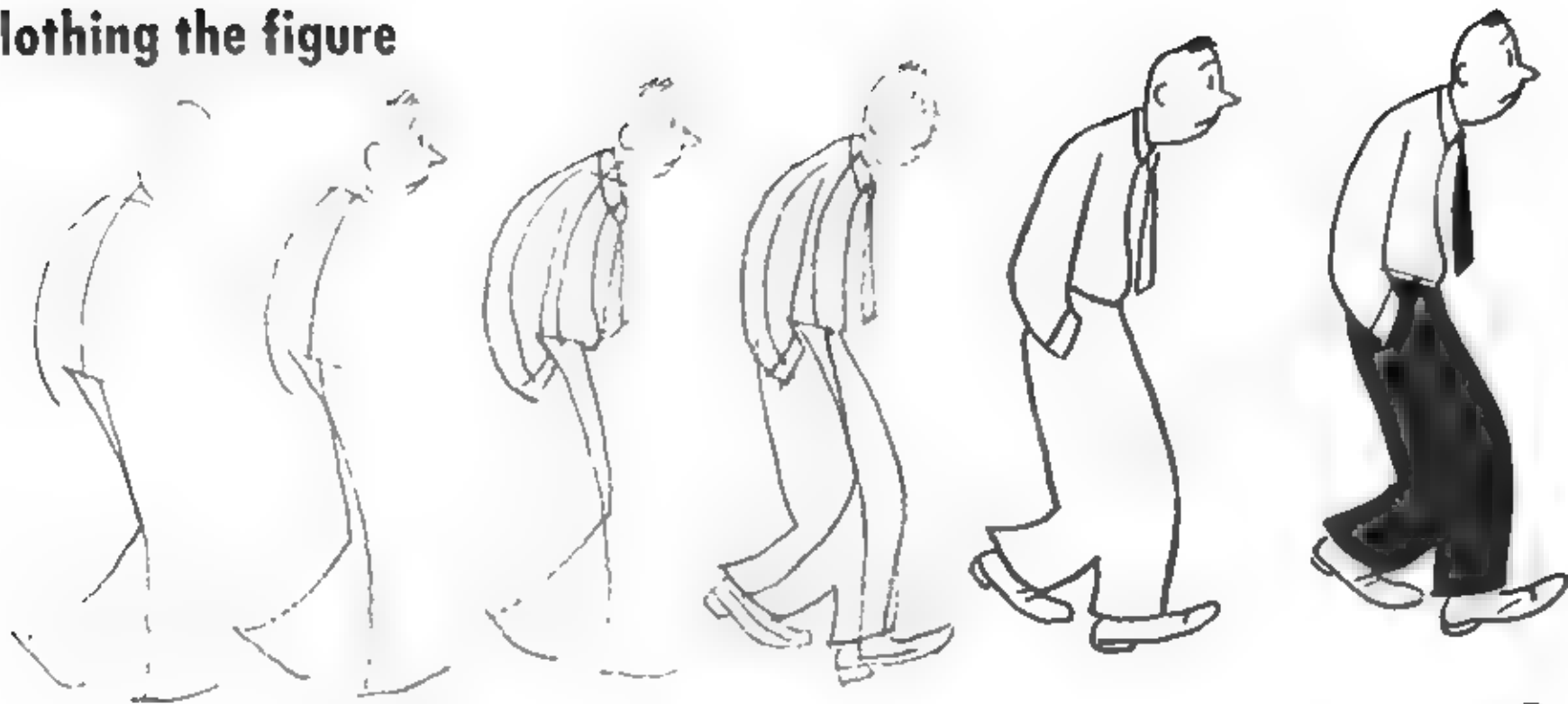
6



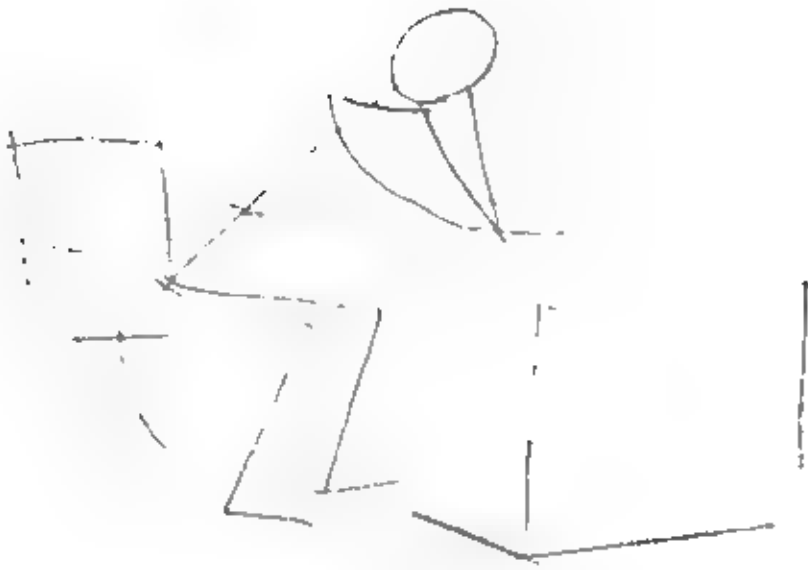
solid blacks is to make them as simple as possible. With practice, you will become familiar with the outlines characteristic of different types of clothing and figure, which will help you in becoming adept in keeping your clothing simply drawn. The fat man's essential lines are found in the outline of the vest (done with only a couple of lines), the trouser legs, and the prominent wrinkle in his sleeve. Figures 3 and 4 com-

plete the clothing in these few lines, and in 5 we ink in the outline. The outline figure with pencil erased leaves a simple and expressive drawing. We now complete the drawing with solid black. The procedure in drawing the sailor is exactly the same as in drawing the upper figure. Wrinkles in clothing play an important part—but only the essential wrinkles. Try drawing these figures at different sizes, up to ten inches high.

## Clothing the figure



## Figure and background



Someone asked President Wilson how long it took him to write one of his speeches. He said it all depended on the length of the speech. A long speech might take a couple of hours, a speech of medium length might take a half a day, but if it was a very short speech it would take days. The same thing applies to drawing. It takes a long time to learn how to eliminate excess detail. A drawing that can express itself in a few lines is like a joke that can be told in a few words—brevity

is the soul of a good cartoon. This applies to your backgrounds. Lay them out with as few lines as possible and your figures will stand out. In doing the desk and chair in the drawings above, a box represents the first step in drawing the desk. Then a suggestion of a chair, and now the matchstick figures are indicated on the chair and desk. Your composition is now laid out. Pencil in the figures and the chair and finish with the inking, keeping to a minimum of detail.

## Figure and background





## Backgrounds

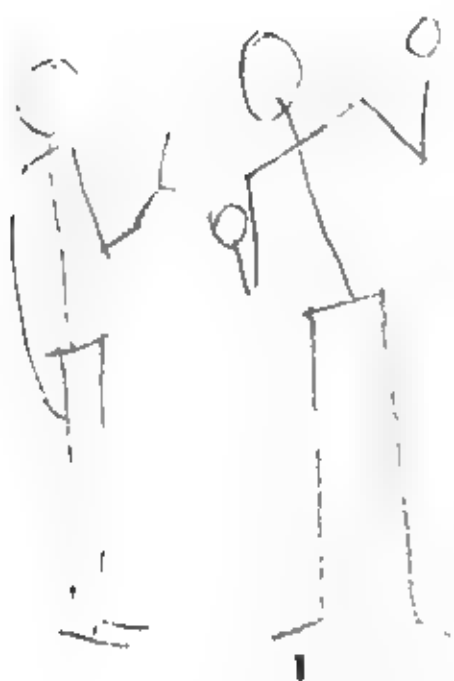


The figure should predominate and the background should *stay* in the background, as the word itself implies. Just a suggestion is far better than a detailed drawing of a background. The picture in the upper left corner has a simplified staircase and baseboard. In the right-hand corner, we hold the picture together with the pattern of a window and the floorboard. The

suggestion of the footlights and floorboards give the atmosphere of the theatre as a background for the dancer. Using a few lines and the tree unifies the picture of the farmer and his gun. A small section of the dresser in the sketch of the girl gives the atmosphere much better than if the whole dresser were drawn. No need to "tell all" in backgrounds.



## Two figures with background



1



2



3



4



5



6

For the beginner, it always seems more confusing to include two figures in a drawing than one. As a matter of fact, it is really very simple, since you draw only one figure at a time. It is merely a matter of composition—of where to place the figures. As to planning the composition, once you have decided on the situation you are going to depict, you try to visualize just how the characters will look. In this situation, think

of yourself as buying a coat, of how you would stand as the salesman talked, and of what the salesman would look like as he was showing it to you. Think your picture out in advance. You may have to do three or four rough sketches before you are satisfied with the result. When the rough preliminary outline of the picture appeals to you, you are ready to go ahead—in the stages shown in the above lesson.

## Two figures with background



1



2



3



4



5



6

Girls are harder to draw than men. For one thing, they make more demands on the cartoonist's knowledge of style. In the drawing above, we start with the match-stick figure, then suggest a background and start by penciling in the face, coat, legs, arms, then follow the same procedure with the second figure. For studying pretty girls, we are particularly fortunate in having the

work of Jefferson Machamer, Louis Eisele, and Charles Voight (pages 66-70). If you happen to specialize in drawing pretty girls, keep abreast of the styles in the fashion magazines and newspapers, and clip attractive illustrations and advertisements to file away for future reference. The simple technique of a clear outline and solid black is excellent for reproduction.

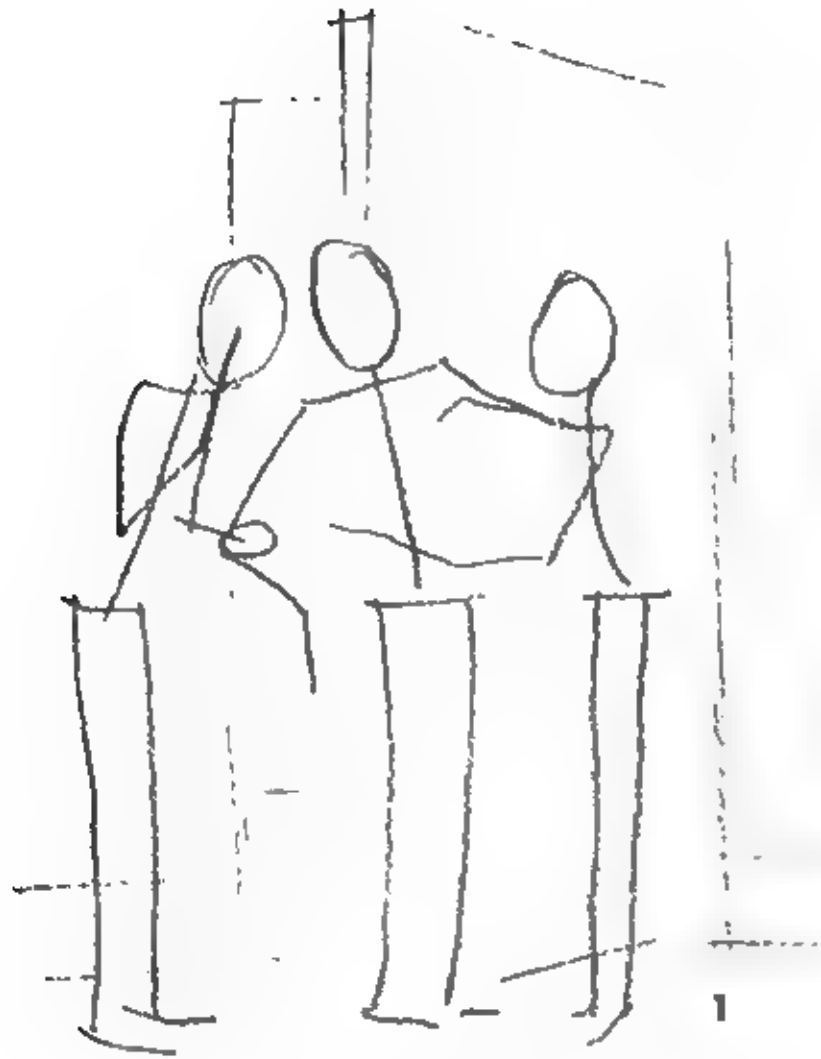
## Two figures with background



A few simple lines will often unify the elements in a composition. In the upper left-hand corner a few blades of grass and the home plate tell the story. The example in the upper right-hand corner has a background of a single floor line, a chair and a picture. In the center group with the three figures is a couch in outline. The

couch is done so simply that it does not detract from the figures. At lower left, the suggestion of the fence and house in the background tells all you need to know about the setting for the figures. In the lower right-hand sketch, the water is indicated with a few wavy lines, and there are no blacks in the background.

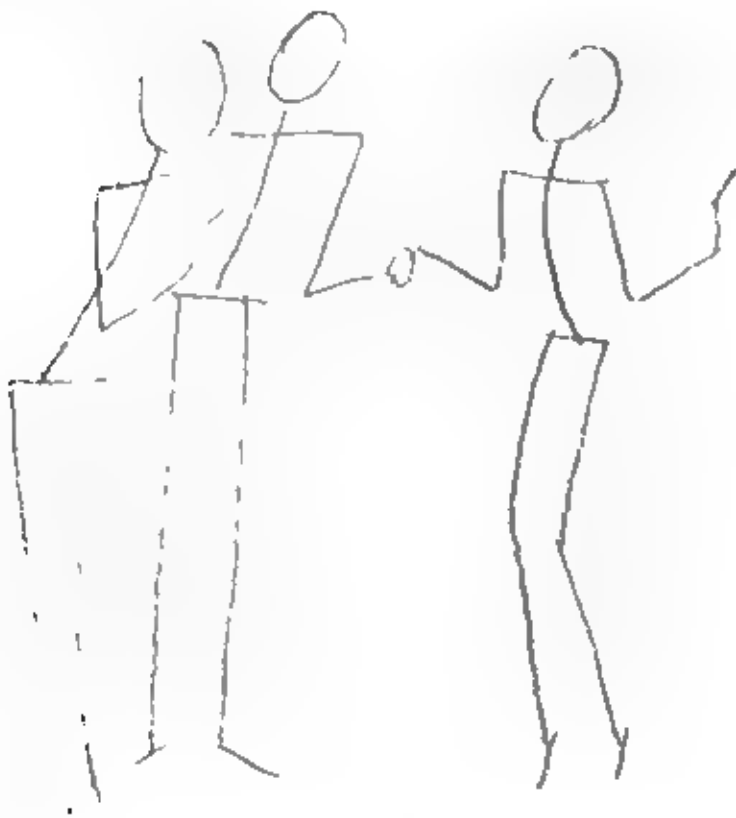
## Three figures with background



A three-figure composition is no more complicated than a picture with two figures—it's only a matter of adding one figure. You might practice this lesson using your imagination and changing the backgrounds and the

poses of the figures. Also, give them different faces. A lot of pencil practice is advisable before proceeding with the ink. You'll find it good training to take single figures out of groups and to practice drawing them.

## Three figures with background



In a cartoon, good composition and facial expression count for a lot. A young man presents to his domineering mother a lovely playmate of the sands who is very obviously not the type to make a great hit with a fashionable matron. Disapproval of the bathing beauty is indicated in the matron's withering scrutiny and the



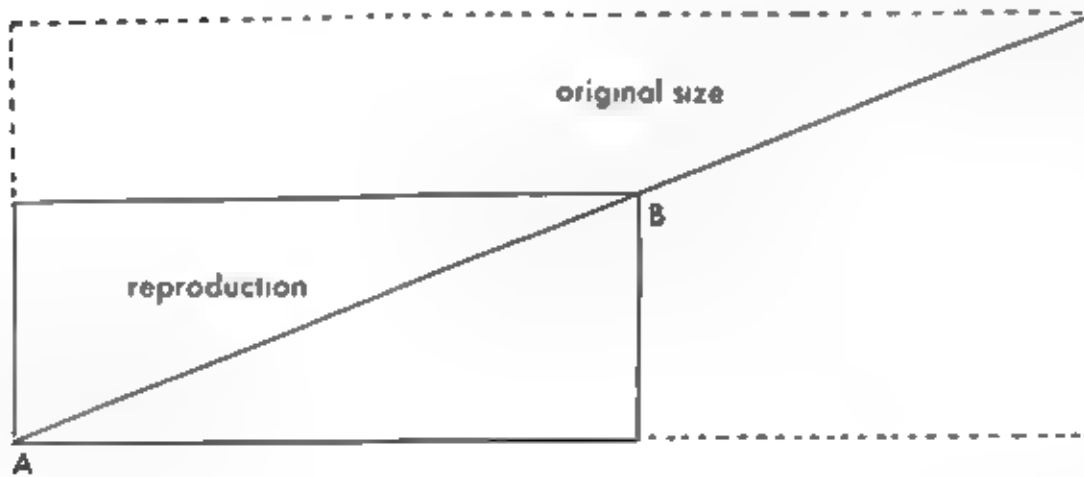
young man's nervousness is obvious in his facial expression, done with a few lines.

To give life to your characters, act out their parts yourself and try out the scenes in pantomime. Note that the three figures stand out against not more than a suggestion of a background.



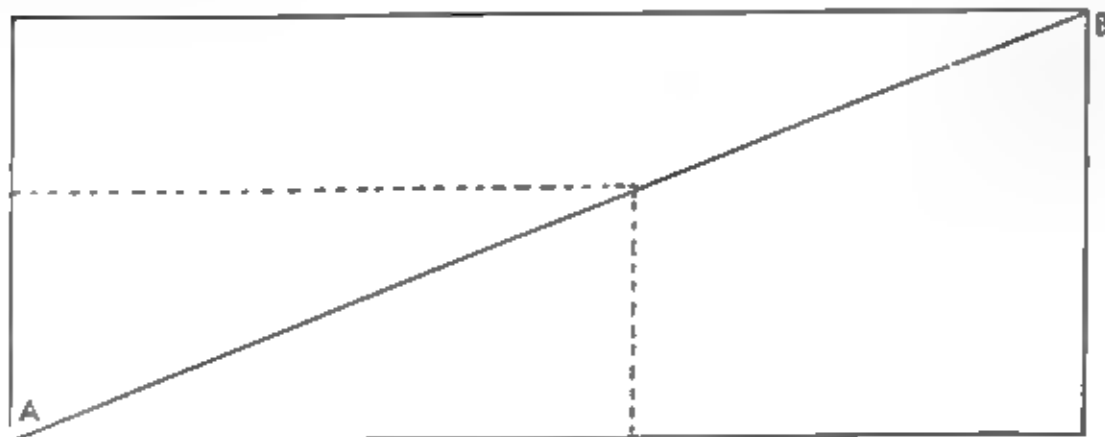


In doing an original cartoon, I usually work for a reduction of about forty per cent. While the drawing above is smaller than I actually draw it, these two drawings give an idea of the proportion between the original and printed copy.

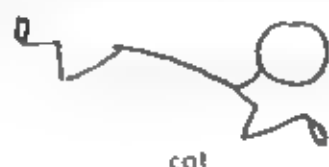


### The diagonal

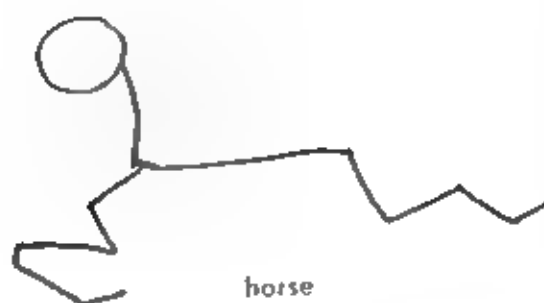
If you were given an order for a drawing to be reproduced five inches wide by two inches high, and you wanted to know what size and the correct proportions to draw the original, you would use the diagonal method on the left. On the contrary, if you want to know at what size your original will be reproduced, reverse the process as in the lower diagram.



# Matchstick animals



cat



horse



cow



giraffe



dog



sheep



cat



rabbit



deer



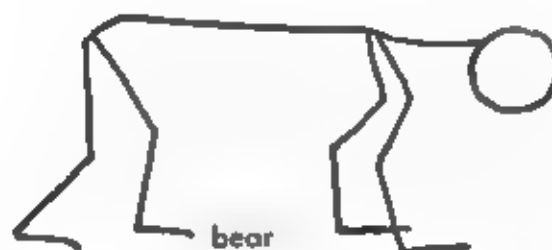
mouse



pig



squirrel



bear



duck

In preliminary drawing, the matchstick animal serves the same purpose as the matchstick human. Cartoon animals are important. When you include them in your compositions, they must be believable, even though exaggerated—the reader will notice carelessness in construction and will accuse you of not being a good artist. There is infinite variety in the shapes of the various animals, and there is, of course, a separate world of variety—almost unlimited—in the dog division alone!

The matchstick beasts on this page should be copied and memorized for the various proportions of the skeleton. From real life and from studying photographs, you will become familiar with the outline of animals and this close observation will help you in filling out

your matchstick drawings. Above are a number of drawings to be used as a test of your ability to complete in outline the skeletons of the various animals.

On the opposite page we begin (as in the lessons on drawing the human figure) with a circle for the head and straight lines for the neck and body of the dog. Then come the legs, then the outlining of nose and ear, neck and body and, finally, legs and tail. The horse, sheep, rooster, and cow are done in three steps each. Notice how much shorter the cow's legs are than those of the horse, and the great difference in the shape of the body (the back is almost a horizontal line). You will have a great deal of fun drawing animals from life and noticing the individual characteristics of the different kinds.

# Animals



circle



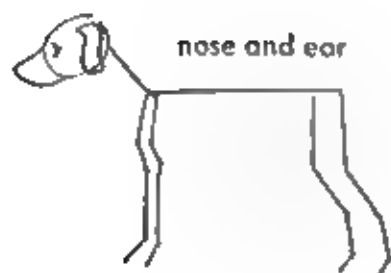
neck line



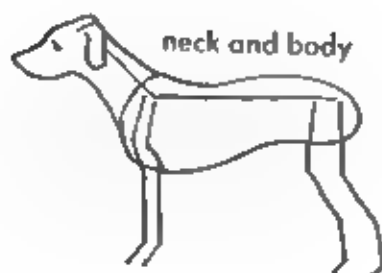
body line



legs



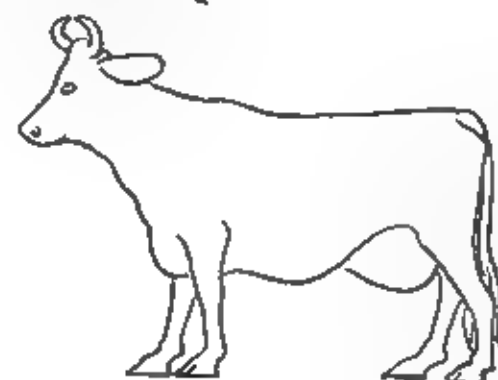
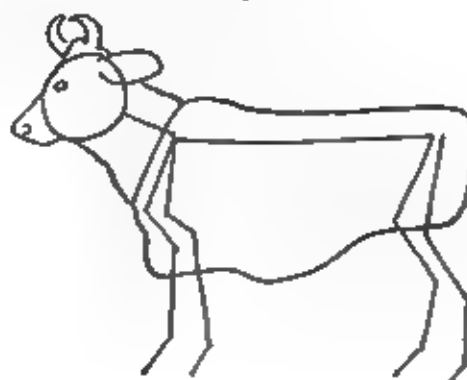
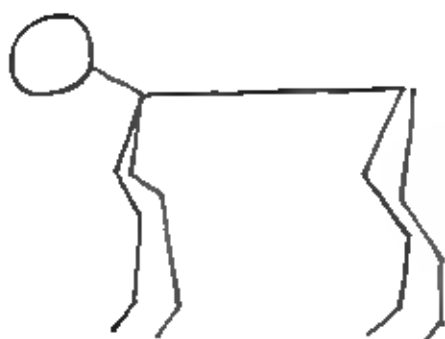
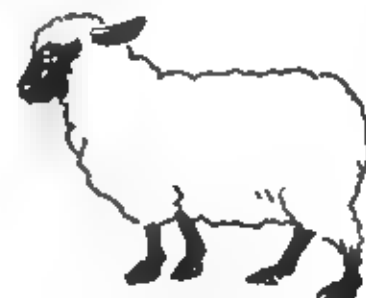
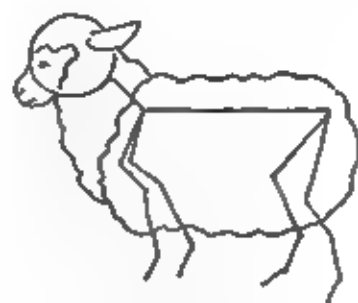
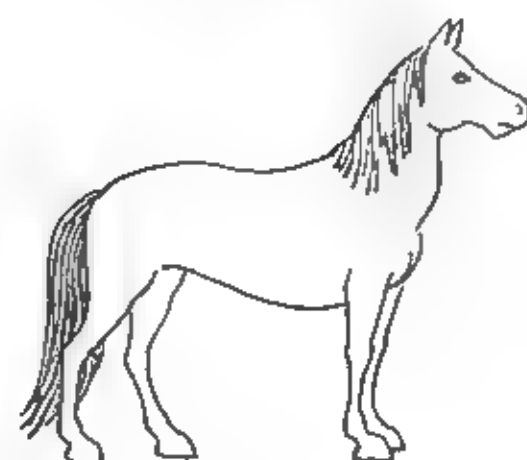
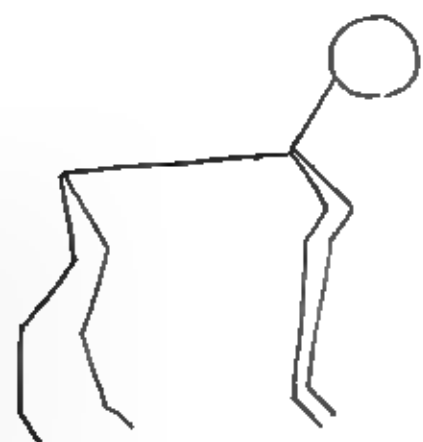
nose and ear

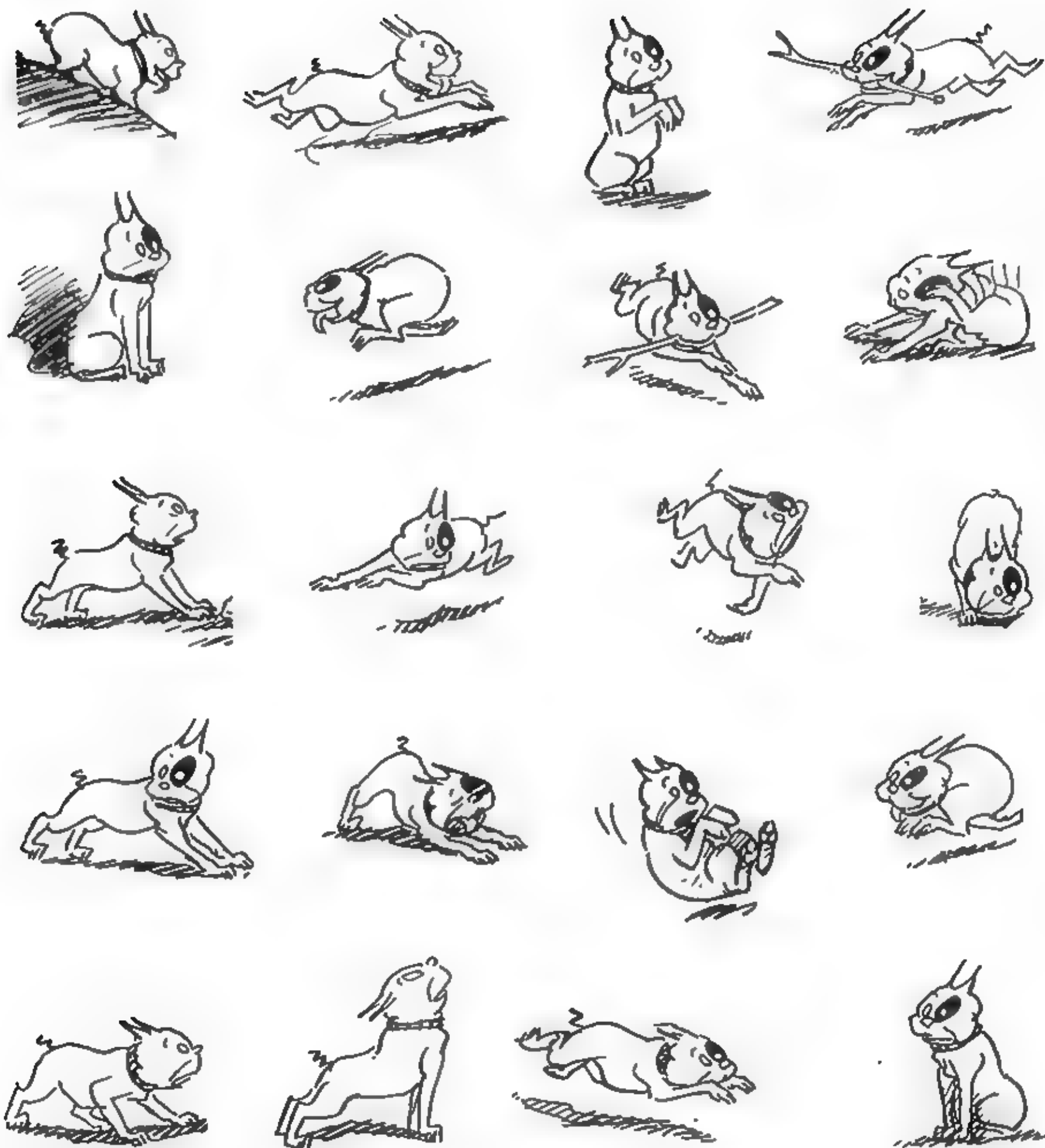


neck and body



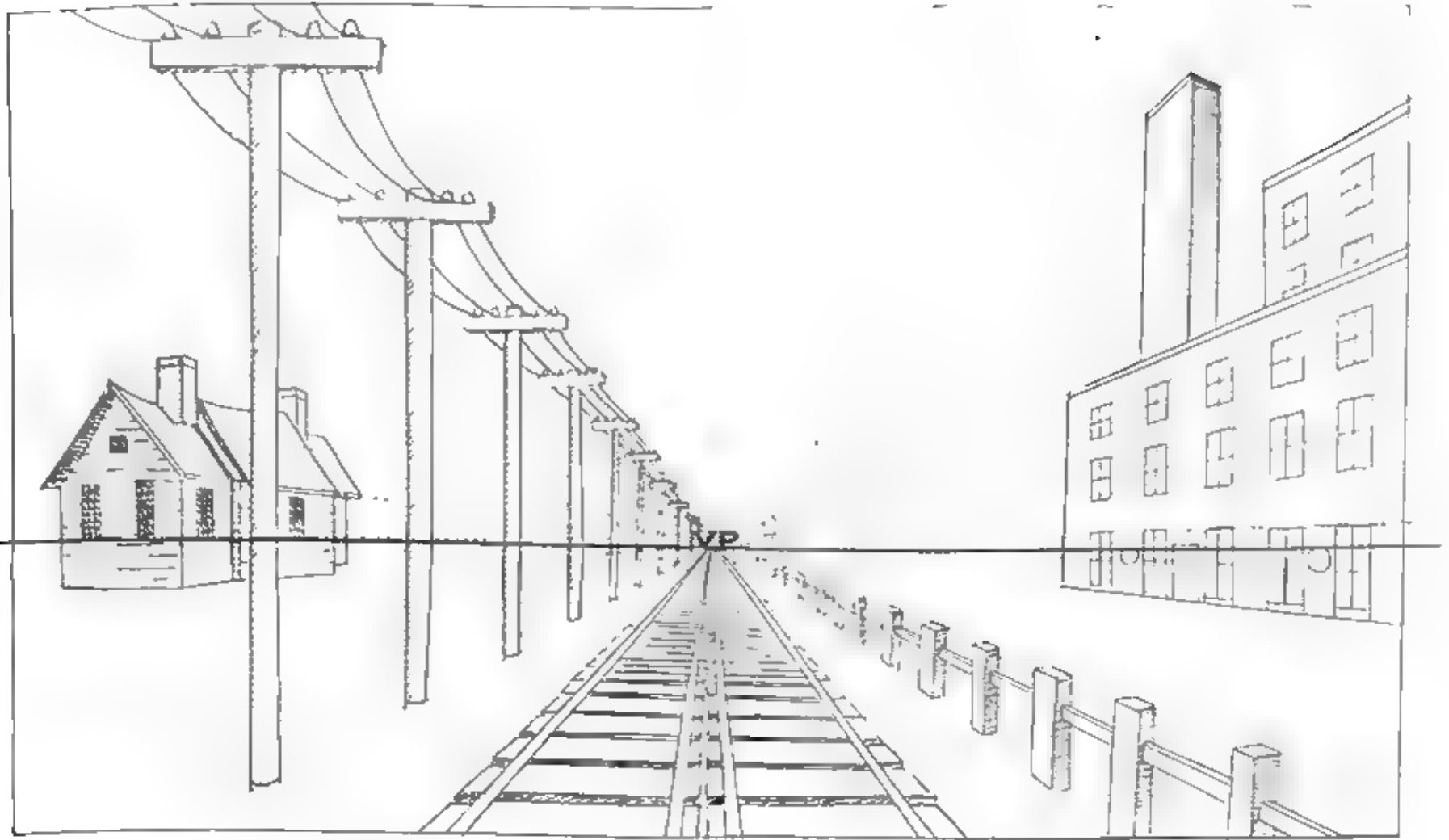
legs and tail





This dog was a real one — I know because I owned him. His name was Jimmie and I had him in my comic strip "Reg'lar Fellers" for fifteen years. He came from championship stock but was not eligible to be a champ himself because his colors were exactly reversed—instead of being white with a brindle eye, he should have been brindle with a white eye. However, he was the most active little dynamo that ever lived — on the go every

second — and it was almost impossible to get him to stay quiet. I spent many enjoyable hours sketching him in dozens of different poses. If you know how to draw a dog correctly, it will be easier when you come to do other four-legged animals. This should make a good practice chart. Pay particular attention to the anatomy of the legs and get as much action into your drawings as possible.



There are a few general principles of perspective which are important to the beginning cartoonist. Being familiar with them will help you, especially in drawing backgrounds. Space does not permit us to go into the study of freehand perspective in any great detail, but books are available which cover all aspects of the subject. A good one for any beginning student is D. M. Norton's *Free-hand Perspective and Sketching*.

Perspective is applied in drawing to give on the flat surface of the paper a realistic effect of objects at various distances from the eye. The most important principles of perspective may be explained briefly as follows:

Objects seem to become smaller, the farther away they are from the spectator. (Drawing above, and Figure 1, next page.) The drawing above shows the telegraph poles and fence posts diminishing in size as they appear at greater and greater distance.

Parallel lines which are also parallel to the ground converge at a point on the Horizon Line. This point is called the Vanishing Point. The drawing above shows how the lines of the railroad tracks, the houses, and the fence seem to meet on the Horizon Line, which is *always on a level with your eye*. This is true, even though you might look off from a high place such as a roof or a hilltop (Figure 4, page 40).

Parallel lines which are not parallel to the ground converge above or below the Horizon Line (Figure 6 on the next page). In Figure 5, the lines of the plank

are parallel to the ground, so the Vanishing Point is on the Horizon Line. In Figure 6, the plank is tipped and the dotted lines show that the Vanishing Point is above the Horizon Line. With the plank tipped the other way, it would be below.

The Vanishing Points of various objects in a room full of furniture, of course, would not all converge inside the picture. To determine the Vanishing Points of these objects, you may draw in the Horizon Line lightly and, with the use of a ruler, run the lines out beyond the limits of the composition, onto the drawing board.

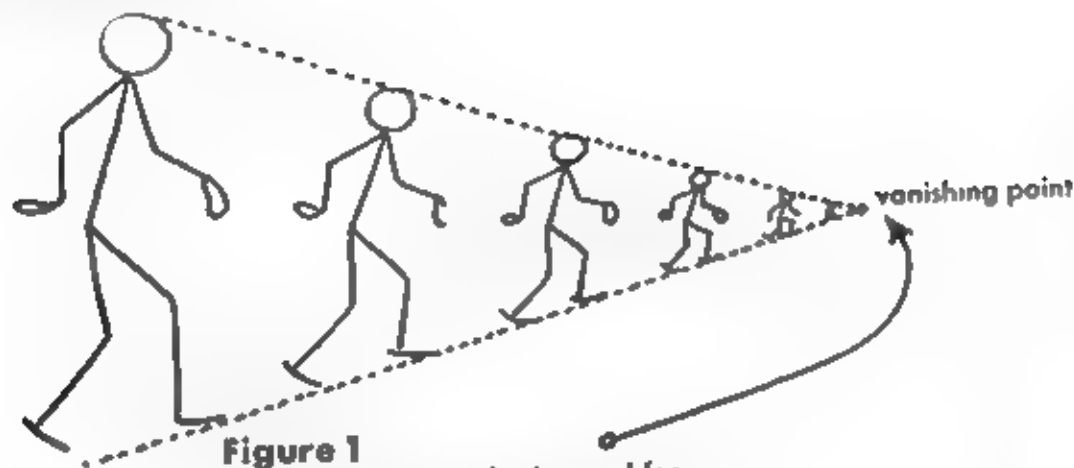
Page 41 gives an exercise in foreshortening a cylindrical object. Study this carefully and note that an ellipse (top and bottom of cylinder), no matter how narrow it may appear when the cylinder is tipped, is *always* a continuous curve, all the way round.

Every object that you draw fits basically into one of the following shapes: square, sphere, cylinder, pyramid. Keep this in mind in your sketching and train your eye to recognize the basic shapes of things as you draw. (This principle is demonstrated on page 43.)

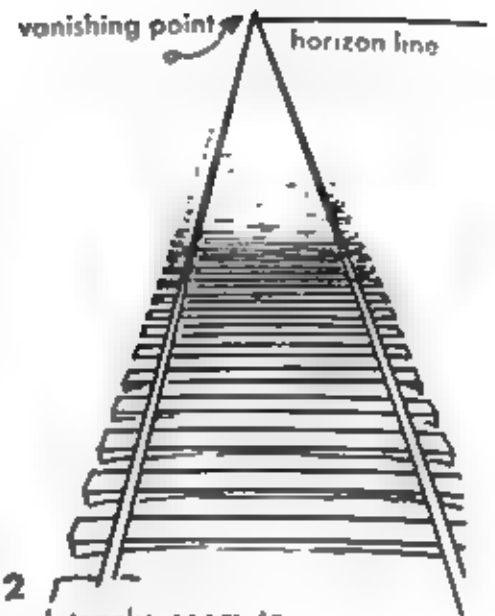
A knowledge of the principles of perspective is important in your drawing. However, the application of perspective will become more and more automatic as you keep up with your sketching. You may conscientiously apply all the rules to a simple drawing, but if something doesn't "look right," change it, even though you may be breaking a rule or two.



# Perspective



**Figure 1**  
As the figure moves farther and farther away from you, he seems to become smaller and smaller until he disappears in the distance



**Fig. 2**  
Railroad tracks seem to come together in the distance



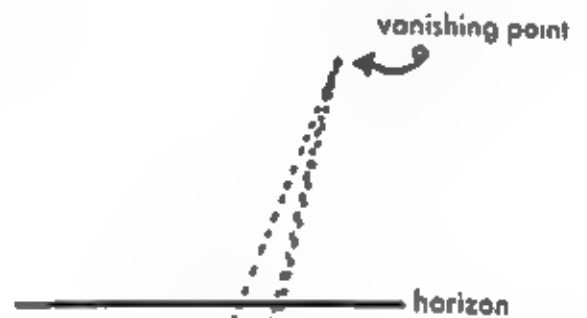
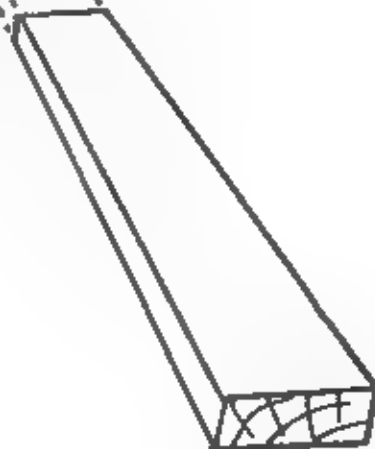
**Fig. 3**  
The line where the sea and sky meet is called the horizon line (or eye level)



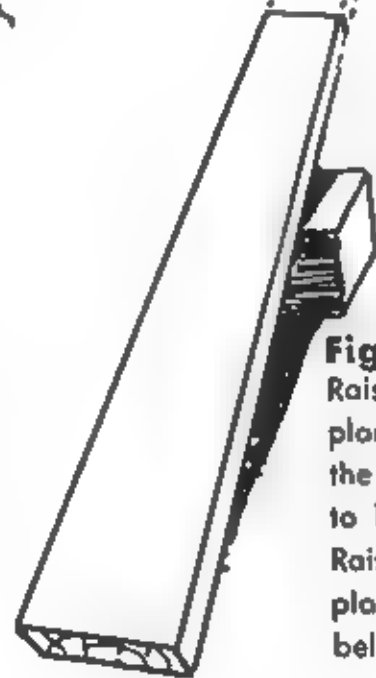
**Fig. 4**  
The horizon is always on a level with your eye. If you climb a high mountain it will still be level with your eye



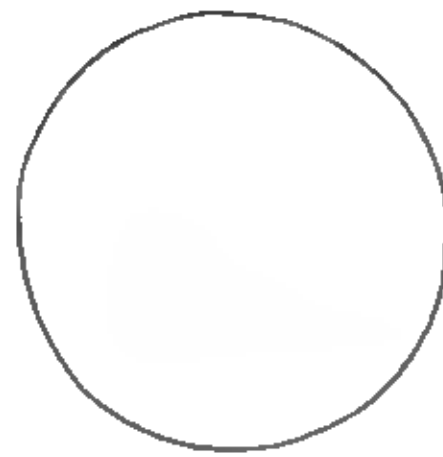
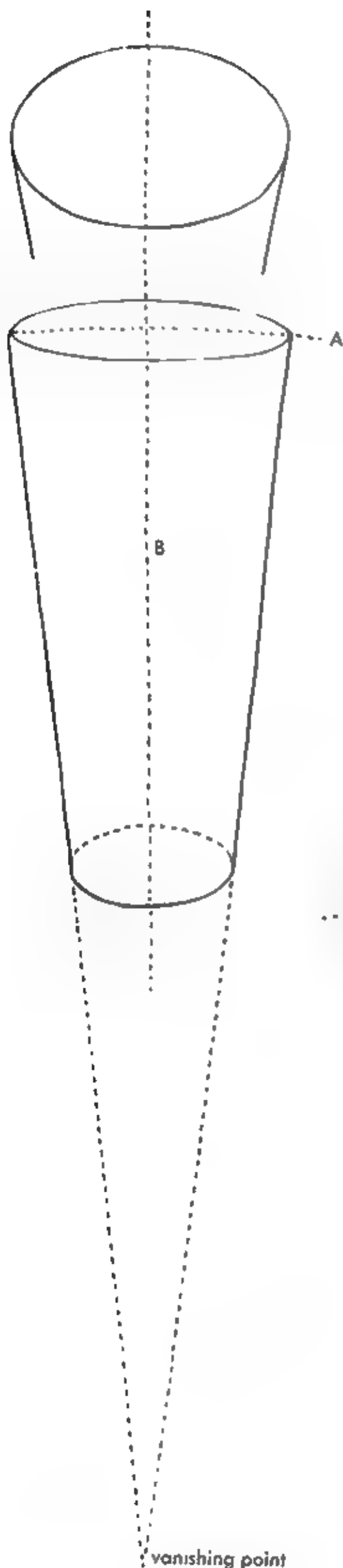
**Fig. 5**  
The sides of a plank lying flat on level ground will seem to converge like the railroad tracks toward a vanishing point. This point is on the horizon because the plank lies on level ground



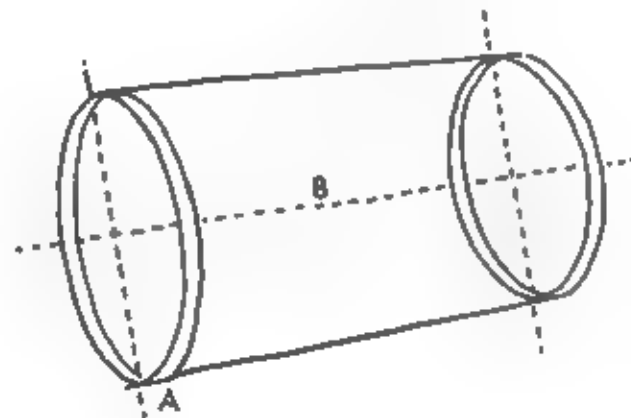
**Fig. 6**  
Raise the farther end of the plank from the ground, and the vanishing point is found to be above the horizon. Raising the nearer end will place the vanishing point below the horizon



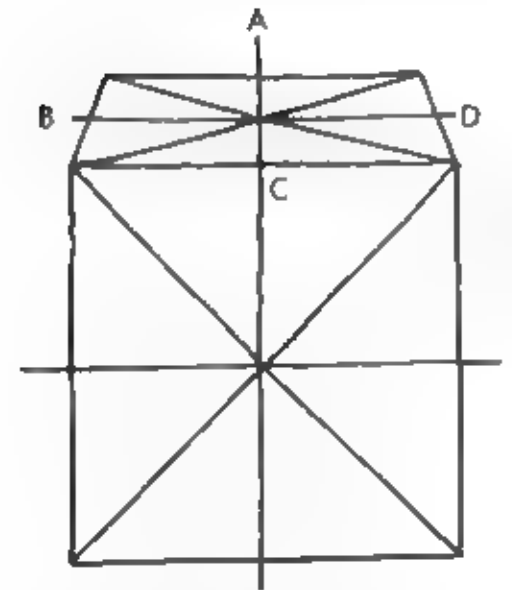
# Perspective



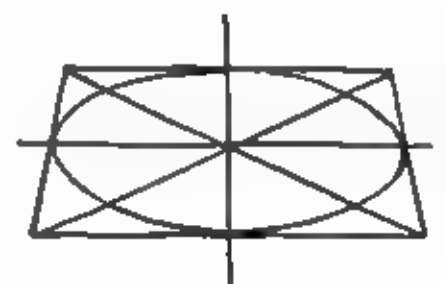
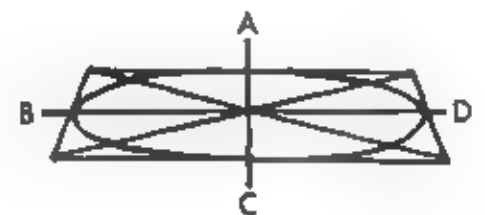
Consider the circle as an end of a cylinder. As the cylinder is tipped the circle becomes an ellipse in appearance. The axis of the ellipse, A, is always at right angles to the axis of the cylinder, B, no matter which way the cylinder is turned. See the example below



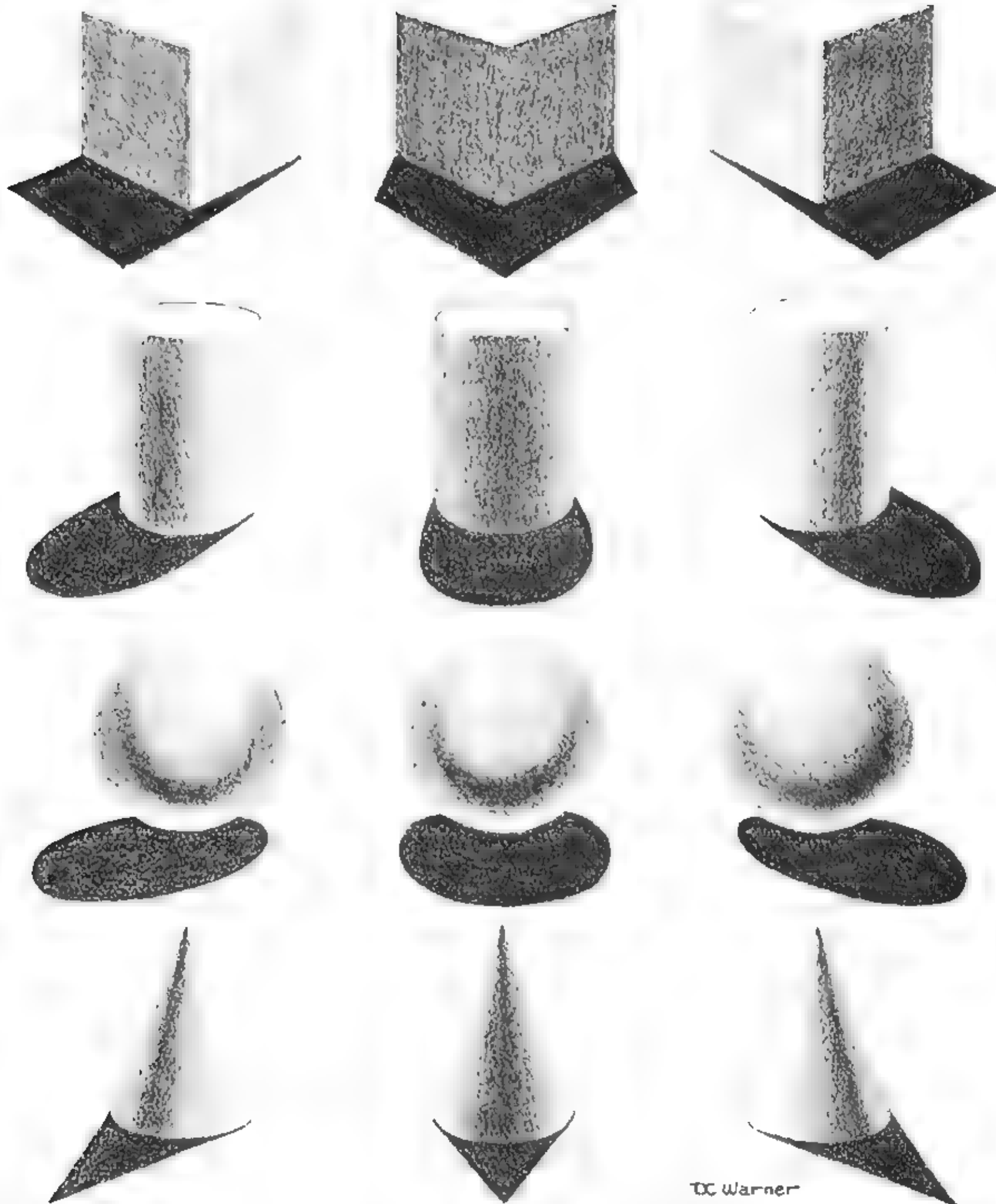
The end of the cylinder nearer the line of vision presents a narrower and longer ellipse than the end farther away. Thus, the following illustration of a vase shows the bottom more curved than the top



It is easier to estimate the proportions of a square than those of a circle, so to make the ellipse appear right, first draw the face of a cube, then the top, in perspective. Next draw lines diagonally from corner to corner. The points of intersection will be the centers of the face and top. Notice that the center of the top of the cube is not the measured center but is closer to the top border than to the bottom. Draw vertical and horizontal lines through the centers of the squares. Remembering that all sections of a circle or ellipse are curves, draw from point A to B to C to D to A. The result is a circle in perspective



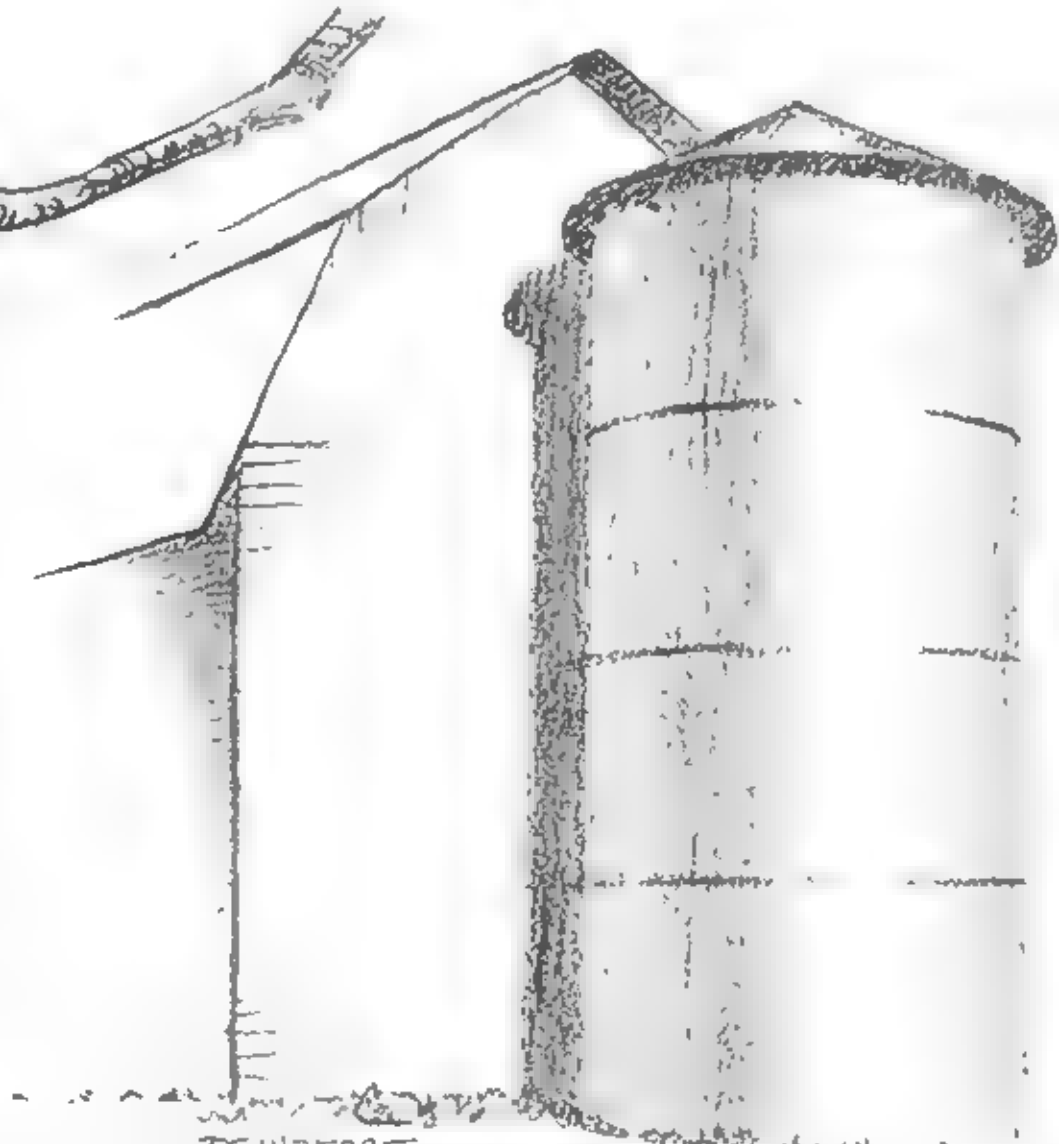
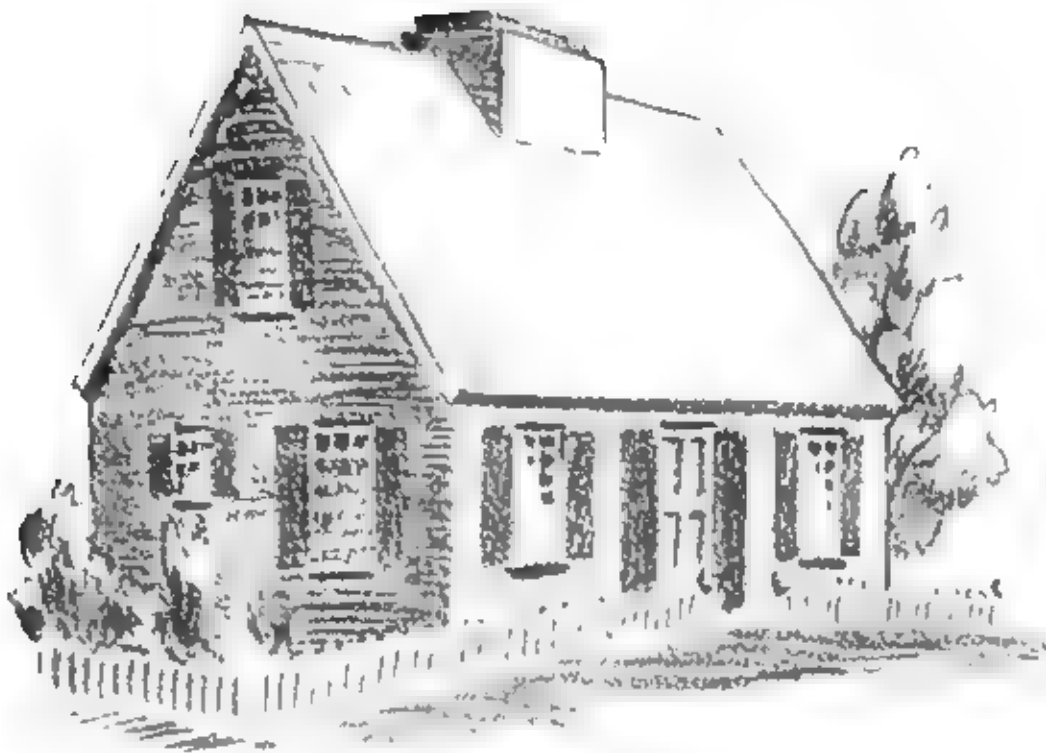
## Light and shade



DC Warner

All objects in nature are based on one of the four fundamental shapes — the square, the cylinder, the sphere, and the cone. Taking these objects as the basis for study of light and shade, we show the light coming from three different directions on each one of these four basic forms. The shading of objects runs from the darkest

shadow in the picture to the highlights, with many tones of gray in between. Arthur L. Guptill's book, *Pencil Drawing* (Reinhold, New York), covers thoroughly the fascinating art of rendering in light and shade, and of analyzing the infinite variety of tones in nature. Shading is used to help identify forms and masses, giving

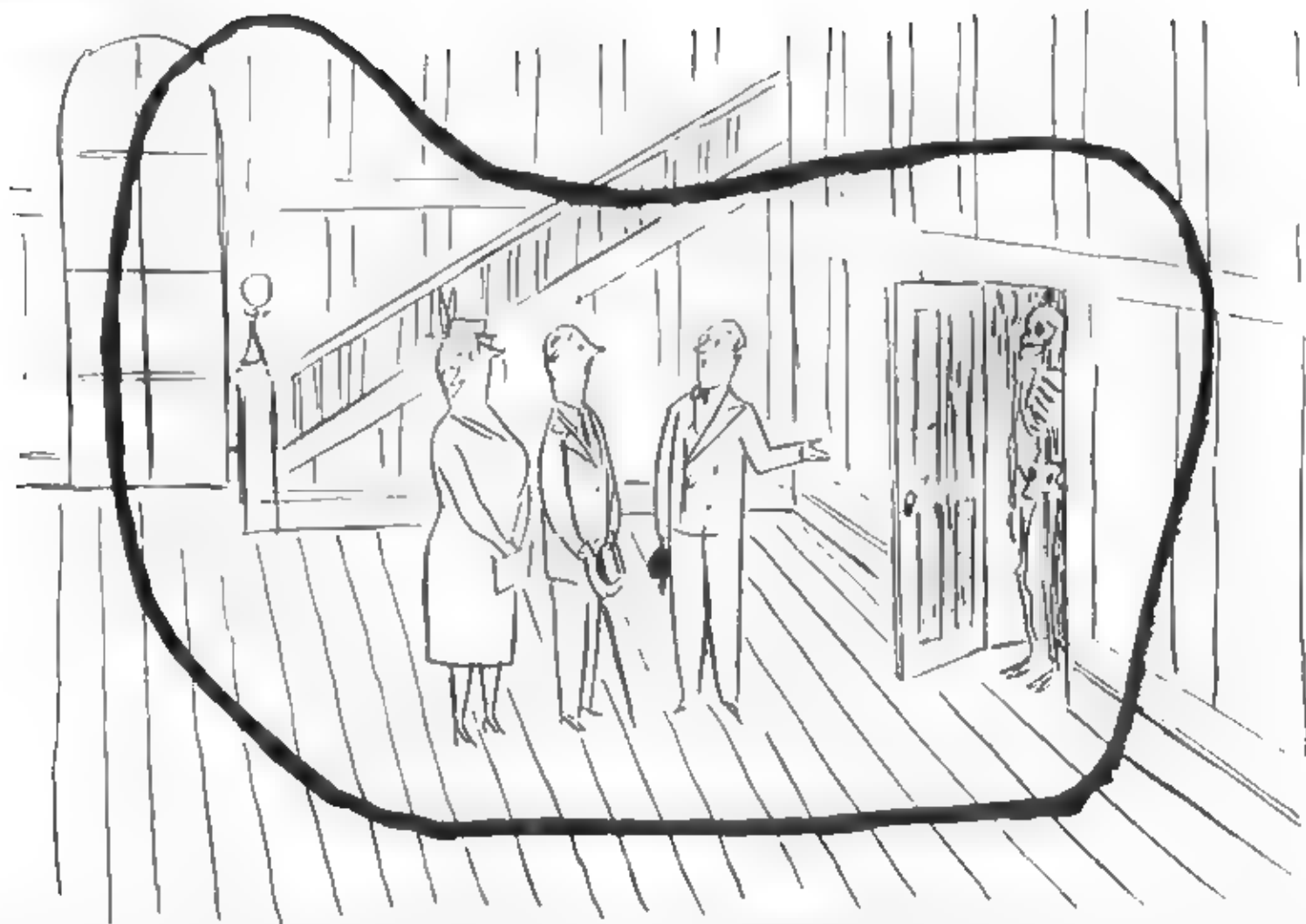


them thickness, or a third-dimensional quality. With the light coming from one source, note that the darkest shading on each object is farthest from the source of light. In the case of the sphere, there is an area of reflected light nearest the surface on which it rests.

Examples of how these shapes may be applied in

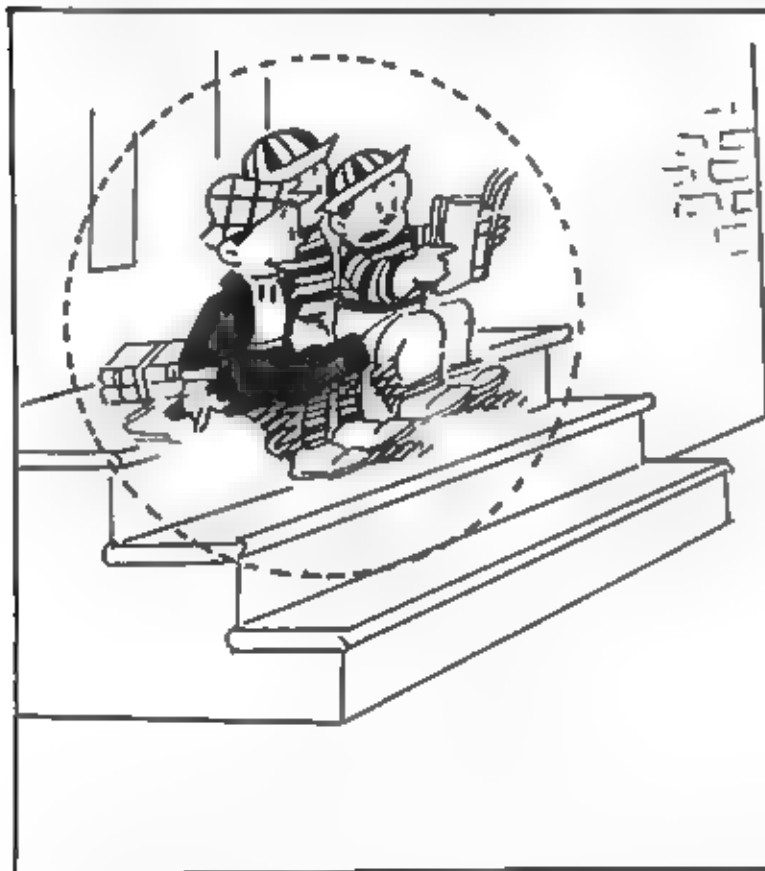
DC Warner  
nature appear on this page. The house may be drawn basically as square with one dimension elongated; the fruit is fundamentally a sphere; the megaphone, a cone; and the silo, a cylinder. These are obvious examples, but you will find that any object which you may draw can be fitted into one of these four basic shapes.

# Composition

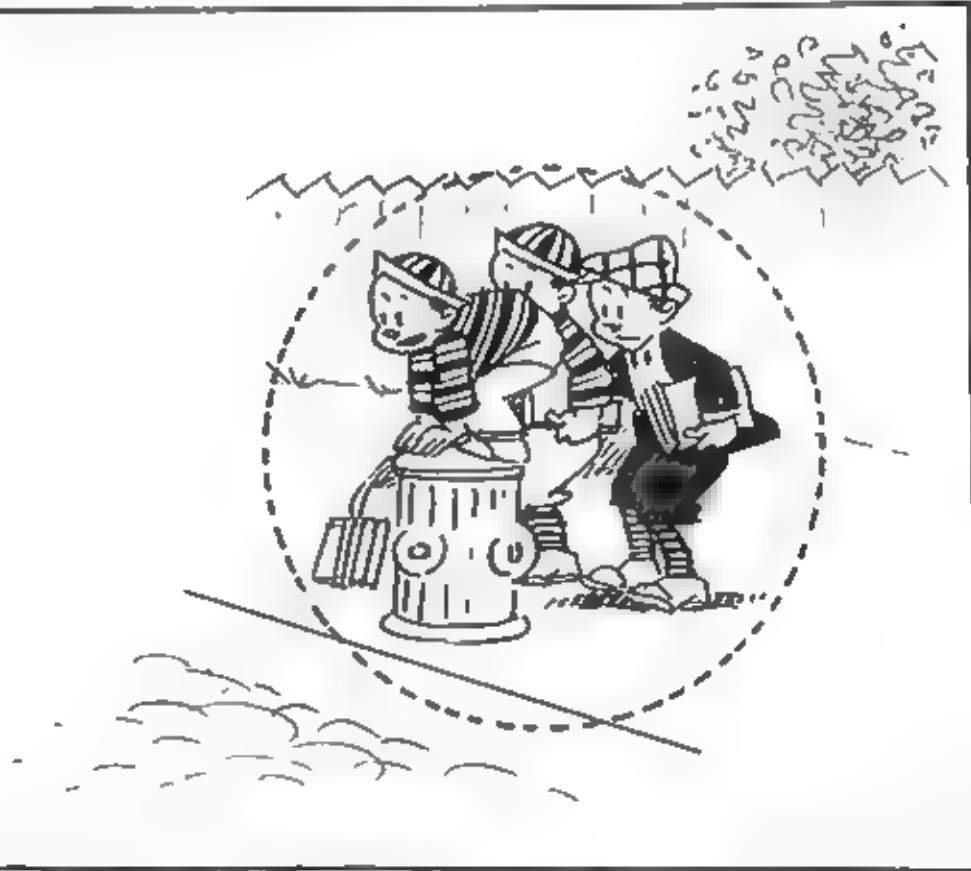


Richard Taylor shows how only the important elements in a composition need be included. He says about this sketch, "A good composition contains no more of the scene than is needed to convey the idea. Everything

outside the heavy line in this picture may be eliminated." (The drawing was reproduced from Taylor's book, *Introduction to Cartooning*, Watson-Guptill, New York.) Taylor is a *New Yorker* cartoonist.



In laying out a rough drawing of a cartoon, the first thing to think about is the composition. The center of interest must be emphasized, and if other portions of the picture divert attention from it, there is something wrong with the picture. By a convergence of lines, a spot of predominant color, an area of heavy shading, or some outstanding action, the center of interest is made



prominent. In a cartoon, a simple method of emphasizing the center of interest is to draw the rest of the picture in a lighter tone.

The best way to arrive at a good composition is (1) to think it out completely before you start, (2) do several quick practice sketches, (3) put the accent on the center of interest, and (4) eliminate unnecessary detail.



**1**  
The drawing is first penciled then inked on Double-tone paper



**2**  
Craftint developer is applied with either pen or brush to the places the dark tone is desired



**3**  
The light tone is next applied in the same manner, completing a drawing with two tones of gray in addition to black and white

## Craftint shading medium

Straight pen-and-ink drawings are reproduced as "line cuts." Toned drawings, however, are those in which various grades of shading appear and which reproduce as "half tones" — a much more expensive engraving process. To overcome this, and to make it possible for a toned drawing to reproduce as straight line work, a specially processed board has been developed which is often used by cartoonists and comic strip artists. This is the Craftint shading medium. With its two hidden screens, it enables the artist to put solid blacks, dark tones, light tones and whites right on the original drawing. In appearance, it resembles ordinary bristol board and is made of three-ply Strathmore. The Doubletone sheets are processed with two invisible shading screens, one a light tone, the other a darker tone. The application of the liquid Craftint developers, either with a brush or pen, instantly makes these shading screens visible on the drawing itself in only the places the artist desires them. Craftint Doubletone is available in seventeen different patterns to meet the various needs for toned effects. At the left is a step-by-step demonstration showing how it is used. Craftint Singletone drawing paper, available in sixty standard patterns, is a similar paper, except that one screen pattern is processed into each sheet instead of two.

Drawn on DOUBLETONE Pattern No. 201, reduced one-fourth

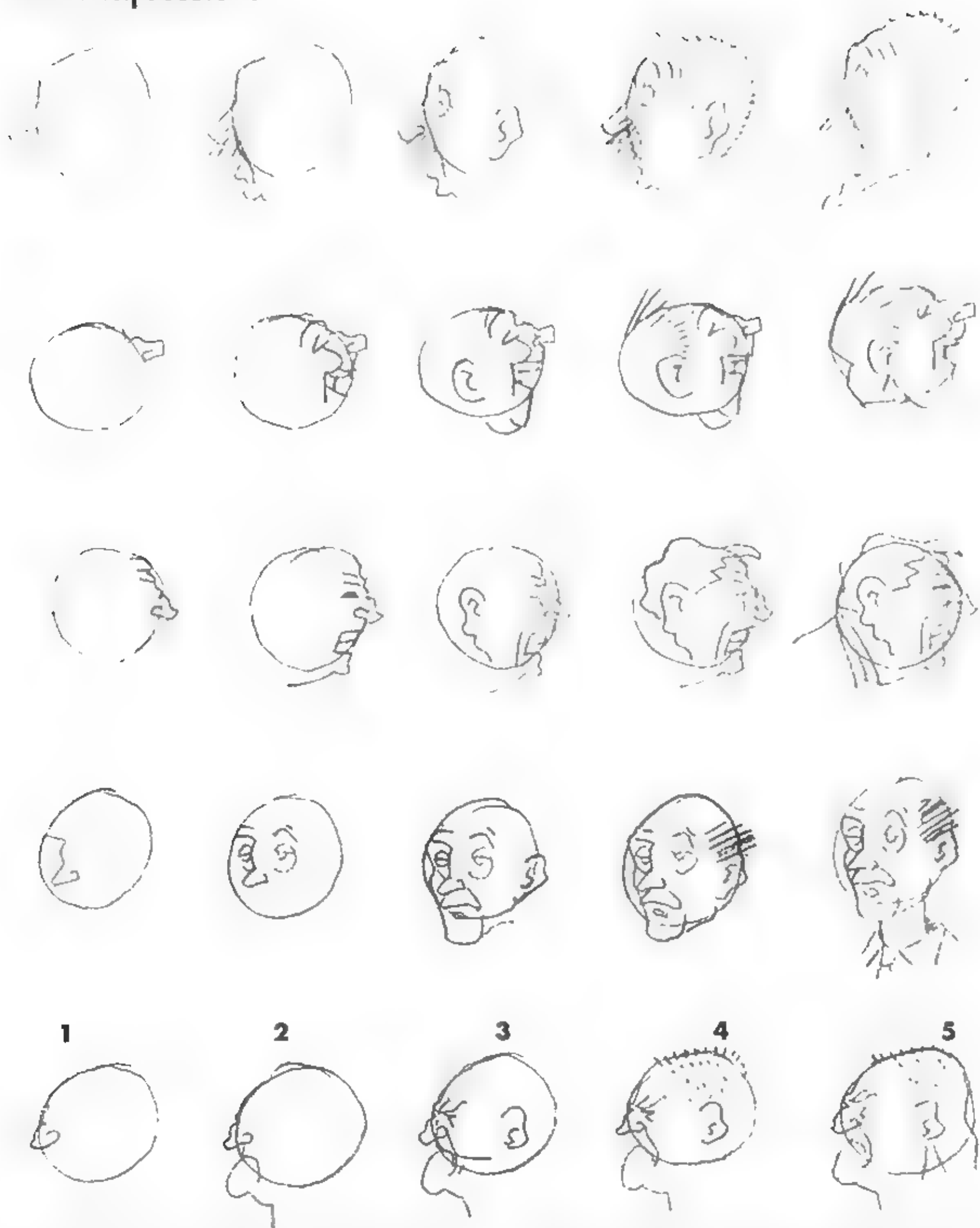


Drawn on DOUBLETONE Pattern No. 206. Reduced one-fourth





# Facial expressions



This is a visual lesson to help the beginner with facial expressions. If you study the six steps carefully, you will learn more than you would in many pages of text.

All changes of expression are centered in the mouth, the eyes, and eyebrows — these are the only features

that move of themselves. The eyes and the mouth are studied ceaselessly by the cartoonist who wishes to develop facility in facial expressions. When you want to study a particular expression, the easiest way to do it is to look in the mirror and act as your own model. For the profile, use two mirrors.



frightened



angry



surprised



doubtful



hilarious



amused



awed



serious



mad



snooty



severe



pleasant



dumb



amazed



peeved



smiling



tough



laughing



horrified



frightened



old-fashioned

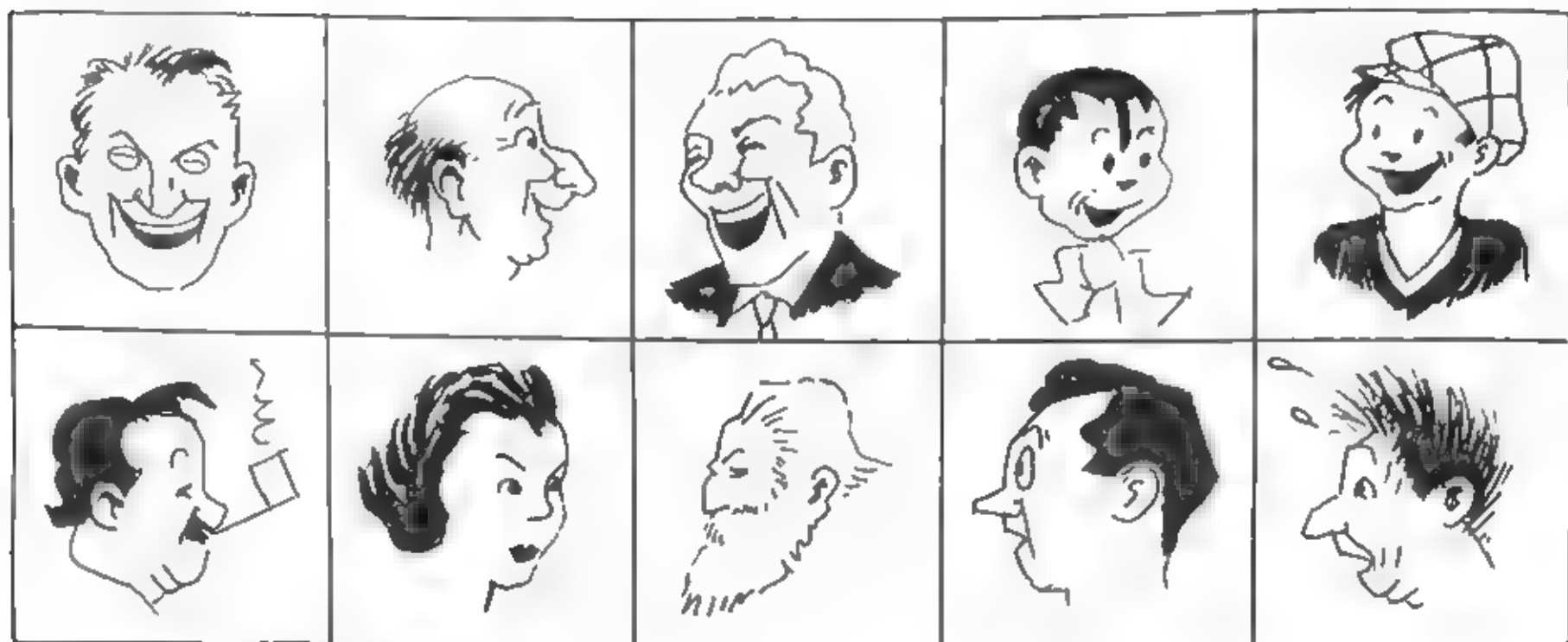


hilarious

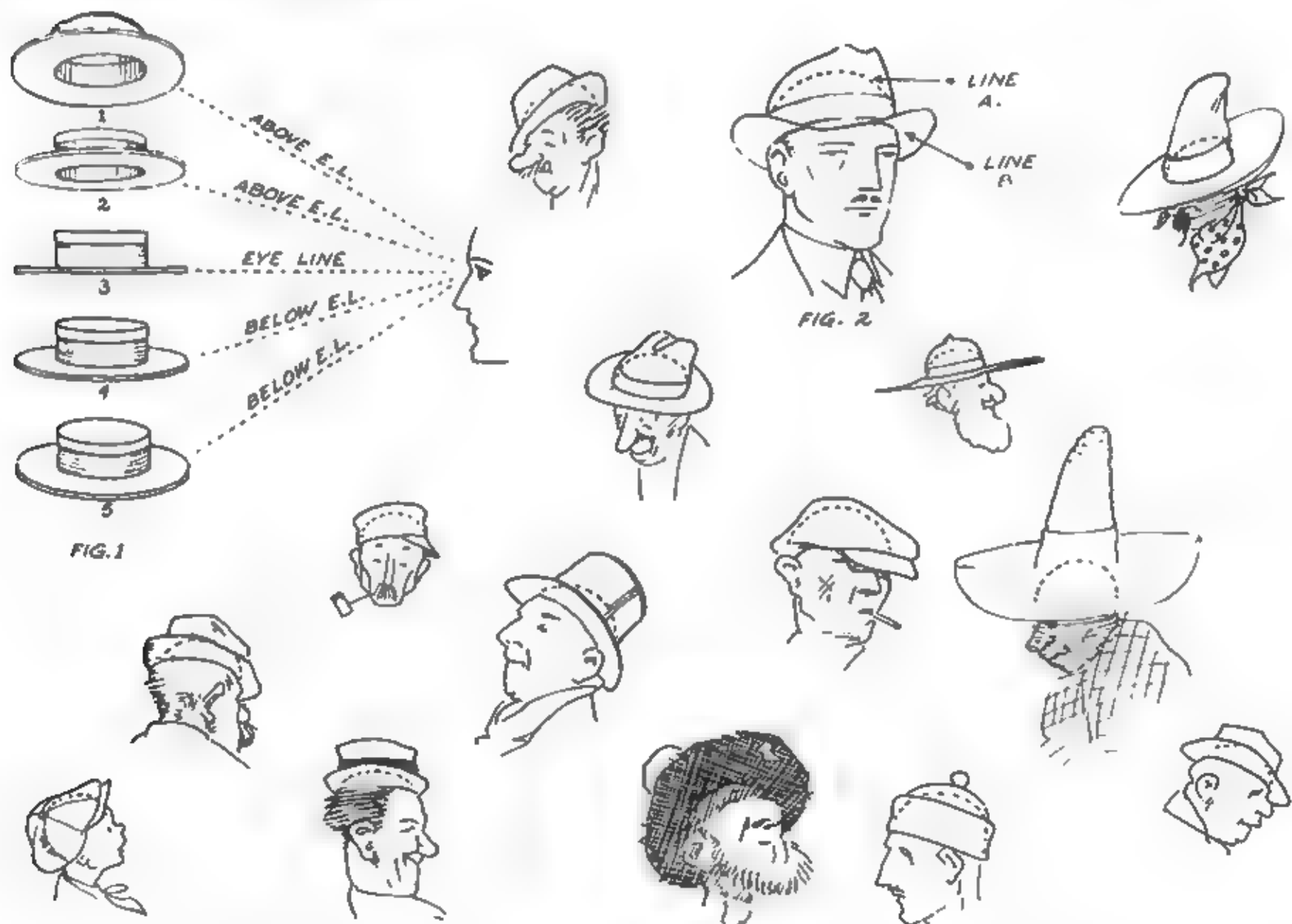


smiling

## Heads



## Drawing hats on heads



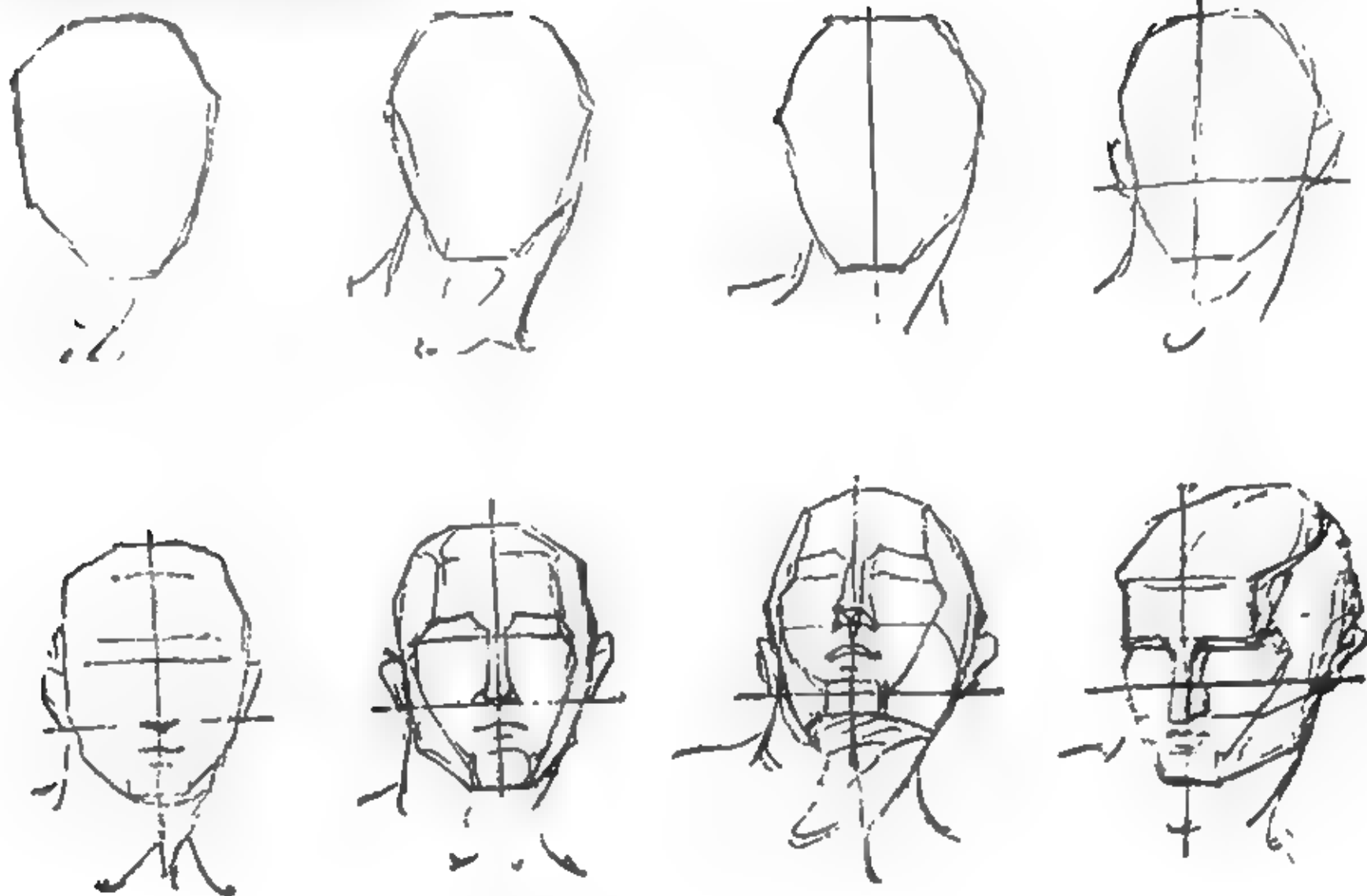
In a drawing, it is just as important that a hat be placed properly on a head as it is in actually wearing one. If the hat doesn't fit the cartoon head, your drawing will look amateurish. If you're placing the hat at an angle for comedy purposes, it need not necessarily fit, but

that is a different matter — in that case you know what you are doing. To practice drawing hats on heads, first pencil in the head and then draw the hat right over the head, as you see it in the examples above. The dotted lines show the shapes of the heads under the hats.

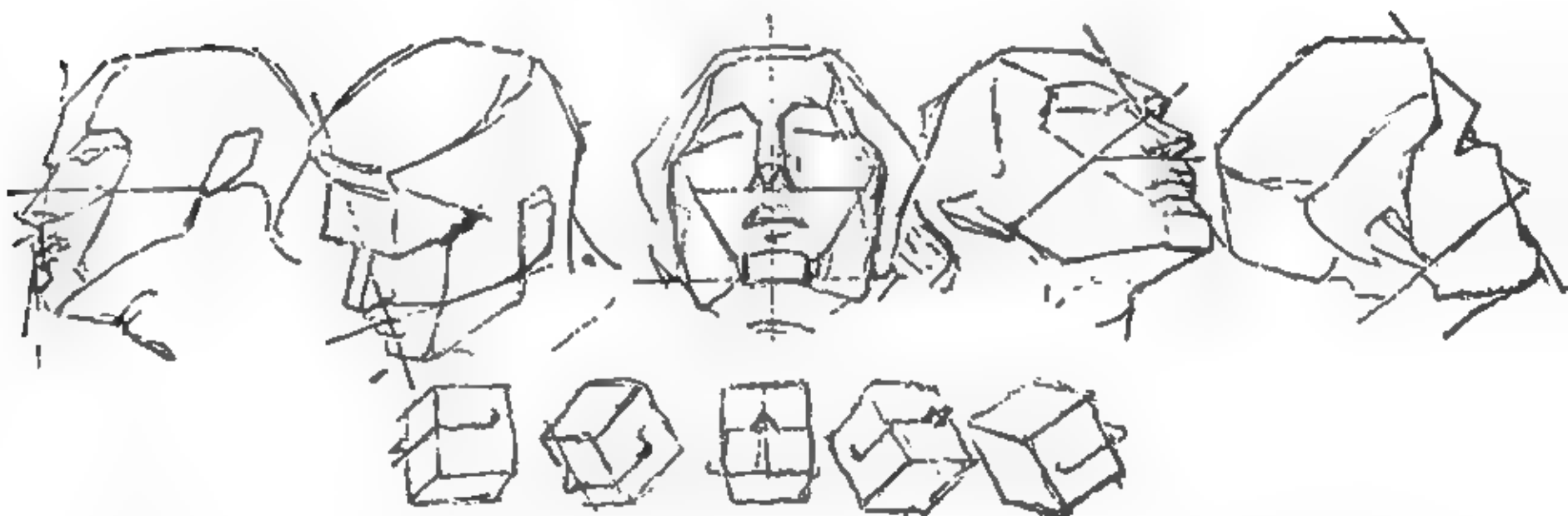
## Suggestions on shading

These are character studies. Concentrate on doing them in outline before attempting shading.





*From Heads by George B. Bridgman, Bridgman Publishers, Inc.*



George Bridgman was considered the greatest teacher of life drawing we ever had in this country — his classes at the Art Students League in New York were always full. The above drawings from one of his books are a sample of how he taught the construction of the head. These are the planes of the face and head, simplified. Bridgman's teaching insisted upon basic construction. The top row of sketches gives the general outline shape of the head with guide lines. The second row

carries on from this starting point and shows how the head, tipped up or down, retains its basic shape. Once the student habitually thinks of the head in this blocked-out form, building it up from within, he will have overcome one of the most universal errors that beginners make in drawing the head — that of emphasizing the outline rather than construction of the form. Once you are familiar with the planes of the face, it is easy to block in eyes, nose, mouth, chin and ears.

## The figure

GEORGE BRIDGMAN



MALE



FEMALE

*From Constructive Anatomy by George B. Bridgman, Bridgman Publishers, Inc.*



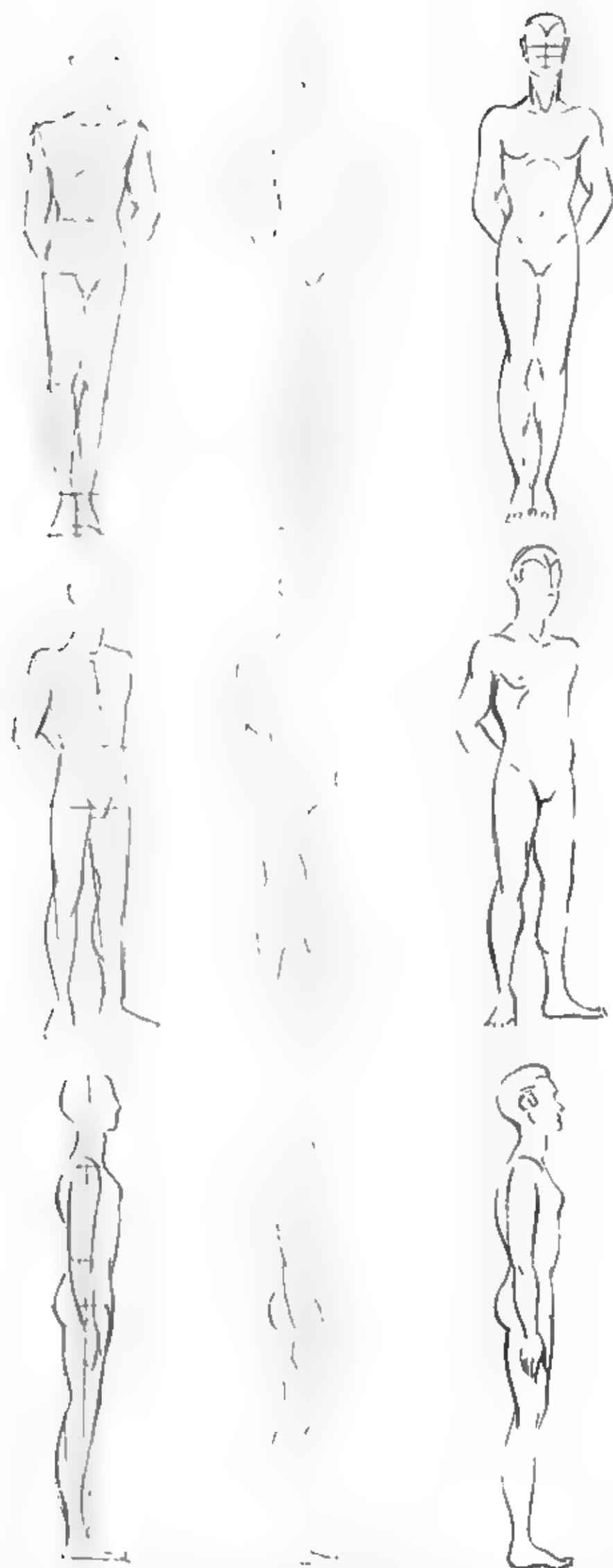
*From Life Drawing by George B. Bridgman, Bridgman Publishers, Inc.*



Michelangelo made his figures eight heads high. Bridgman and other authorities did their figures seven and a half heads high. While these generalizations furnish a working basis, no two figures are exactly alike, and individual cases will, of course, have to be modified, par-

ticularly in the type of cartooning that runs to exaggeration. An exhaustive study of anatomy is not necessarily essential for the student of cartooning, but the more facile he becomes in drawing and sketching the figure, the easier he will find cartooning.

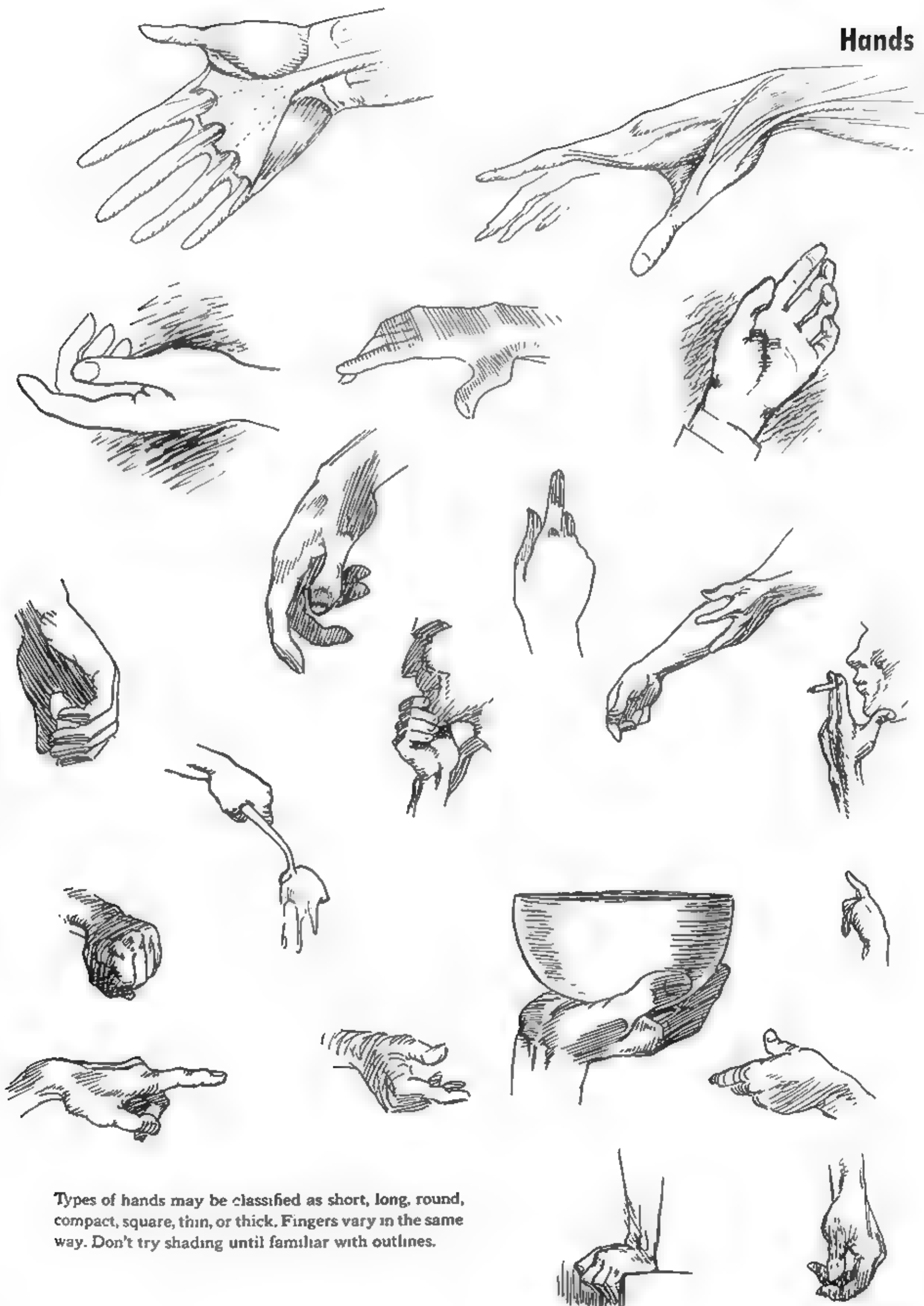




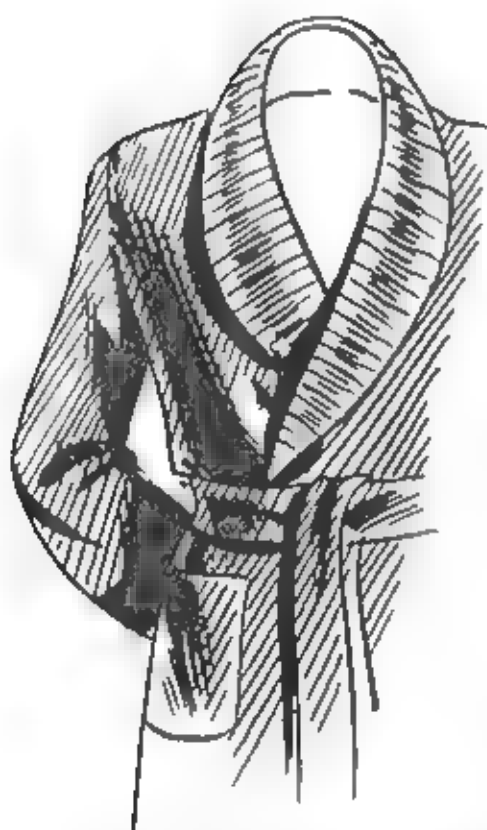
On this page, Eisele gives step-by-step lessons in figure drawing, presenting the front view, three-quarters view, and profile. He begins by indicating the shoulder, waist,

hip, knee, and ankle lines, then roughly blocks in the figure, finally finishing up in the last stage in outline. Try drawing clothing over these figures.

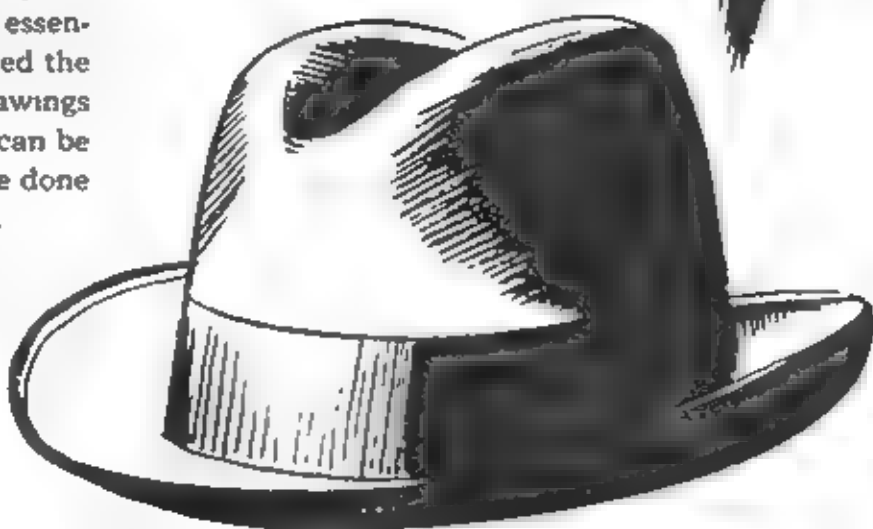
# Hands



Types of hands may be classified as short, long, round, compact, square, thin, or thick. Fingers vary in the same way. Don't try shading until familiar with outlines.



It is not difficult for the cartoonist to master the essential wrinkles and folds in clothing if he has formed the habit of sketching continuously. These Eisele drawings are an excellent study to show how black areas can be used for indicating the forms of folds. These were done with a pen, the solid areas filled in with a brush.





This page, showing pen-and-ink drawings of folds in women's clothes, is a valuable lesson in the omission of detail. The flowing lines in black and white suggest the main contours and depict exactly, by means of mass and untouched areas, the effect of various materials.

# The Comics Have Rules of Their Own

by **WARD GREENE,**

Editor and General Manager of King Features Syndicate

*Before you see them, your favorite comic strip characters must meet some rigid requirements that deal with such things as drinking, religion, and divorce. They have their own censorship.*

On the sixteenth floor of a tall office building in New York sits a man with a green eyeshade and working with a blue pencil. He uses it on stacks of pen-and-ink drawings, brought to his desk singly and by dozens. Above drawing after drawing the pencil hovers, then stabs—a missing comma—a word spelled wrong—the cord left out in a picture of a girl talking on the telephone—and sometimes merely a question mark alongside a word or a picture, meaning, "Is this accurate?" or, "Is this good taste?"

The man is an editor of a features syndicate. He has replicas in other offices in New York, Chicago, Cleveland; headquarters of the several syndicates that supply to newspapers throughout the world and their millions of readers the most popular material they print, the comics. One syndicate alone clears each week fifty-two Sunday comic pages and 342 daily comics. Every line of text and drawing passes under the scrutiny of the man with the blue pencil.

There is nothing haphazard about the process of producing comics save, perhaps, in the very beginning, when the artist is struggling for an idea. Fewer than a hundred of these artists create the bulk of the comics you follow every day in your favorite newspapers. Hundreds more are trying to make the grade, almost as many as there are people trying to write short stories, books, and plays. But breaking into the golden circle is not easy. Though syndicate editors constantly watch for new talent, the quality of competition at the top is tough. A famous editor has said, "A truly great comic comes along about once in five years."

Most successful comic artists do not live in New York. They can do their work at home, so they choose to make their homes in Florida, California, Connecticut, wherever living seems pleasantest. But they work hard. Producing six strips a week, or one Sunday page, or six strips and a Sunday page is often a day-and-night job. And the hardest part of the work, the artists will tell you, is getting that pesky idea. Something fresh and something funny; if it is an adventure comic, something with excitement and suspense; in any case, something that does not transgress the rules.

Comics must not deal with religion or politics. They must never be profane or brutal or horrible or indecent. Cruelty to children and cruelty to animals are taboo. So is cruelty to women. Though Maggie has crashed a

ton of crockery on the cranium of Jiggs, he has not struck her once in twenty-five years of martial marital life. And he never will divorce her. Divorce, tried once in comics, will not appear again. These are only a few of the subjects barred to the artist when he sits down to a blank drawing board, with a blank mind and a mailing schedule that must be met.

Drinking is not allowed in comics. Large areas of the United States are bone-dry. When drinking does occur, it is euphemistic drinking. Beer is "suds." Snuffy Smith has his "corn-squeezings."

Comics must not offend races or groups. Snakes are forbidden. Segar wanted popeye to fight a boa constrictor—he was a very funny boa constrictor—but out came the boa.

Crime must not pay; you never will meet in the comics so successful a crook as O. Henry's Gentle Grafters. Even Tom Sawyer and Huck Finn, though they pranked in the comics for a while, were not precisely Mr. Twain's boys. The Katzenjammer Kids, for all their mischief, never escape the retributive palm.

Comic characters can't swear. Either they express their feelings in the picturesque vein of the pirates of Treasure Island, which hasn't a single cuss word, or they resort to dots, dashes, and blanks. Cliff Sterrett's Pa gets an amazing weight off his chest with "Heavenly days!" And the dots and dashes can say a lot. One little girl in Kansas City used a naughty word; it was "damn." Her father asked her where she learned it. In the funnies, she said. Pushed for proof, she pointed out the asterisks, stars, and exclamation points streaming from the mouth of an anguished Popeye. "That's what they mean," she declared. The anguished editors tore their hair after that one.

People used to call the comics vulgar. If you will take the trouble to look up the smart weeklies of the 1900's, you will be shocked or bored by much in them, too. Yet Puck and Judge were the *New Yorkers* of their time. All humor changes styles. So have styles changed in the comics. The tossed brick passed with the immortal Ignatz Mouse. Today's comic artists must be more resourceful than the craftsmen who depended on "Zowie!" for a punch line.

In general the speech of the comics is the speech of America. By the artists and by the men with the blue pencils it is carefully edited to insure reality as much

as to catch errors. They strive for correct grammar, spelling, pronunciation, where the correct is appropriate. Popeye may murder the language, Hatlo's everyday folk speak as everyday folk do, and Hilda Terry's bobby-soxers talk in their own weird way. But Mandrake the Magician, an educated man, is never off base in his tenses.

Comics, in fact, are used as teaching aids in many primary schools; and I can let you in on a secret—comics soon will be the bridge between our blind service men and Braille.

You must remember this in considering restrictions on the comics—they are read by everybody. Comics appeal chiefly to adults, but little kids laugh at the pictures though they do not understand the jokes. And before the war American comics appeared in more than thirty countries. In this huge circus tent of all ages and many nationalities, everyone must be pleased or at least not offended. And of course you can't please all the people all the time. The comics get their share of criticism, though less, I dare say, than the stage or radio or movies, or any other form of entertainment.

Ministers are quick to write when Skippy prays, as he often does, and candidly. But for one clergyman who may be ruffled by Percy Crosby's tender fancy, there come letters from twenty who see something fine in a little boy's talking to God in his own way.

The artists and the editors are not slavish in truckling to every foolish voice. Sometimes the kick is as comic as the thing that provoked it. George McManus seeks the impossible in picking for characters such names as Mr. Pharr Gone and Mr. Lem Enjuce. He thought he was safe with Miss Vera Close until an actual Vera Close complained that all her friends were teasing her. George had to drop Vera from his troupe. Again, in a football cartoon about "the Aggies" being beaten 50 to 0 by "Burpton," Jimmy Hatlo felt secure, because there are so many agricultural colleges. He was disillusioned by the flood of letters from Texas. Seems the Texas Aggies never lost by such a lopsided score.

While such slips are bound to happen and may be ignored, other criticisms have helped to bring the comics to a high level of fair play in the business of poking fun. The mother-in-law joke has largely disappeared, along with the depiction of the Donnybrook Irishman, the minstrel-show Negro, and other traditions time has made neither true nor funny. Along with them have gone the insurance-solicitor pest, the shirt-wrecking laundry, and the greedy installment man who grabs back the piano scarcely before you've played it. The insurance companies and the laundries complained. The editors took thought: in simple justice, is it right to perpetuate a shop-worn gag at the expense of excellent institutions and the people they serve? Surely not in a

medium meant only to amuse.

The code governing the comics is not something that exists on paper or that ever was agreed upon by any group of artists or editors. It is simply an understanding on their part, building for more than fifty years since the first comics started with the Yellow Kid, of what the public will accept, if not always what it wants.

The movies have their Will Hays, radio has been discussing a "czar," the New York stage bows to a license commissioner. The policeman of the comics is the same force that, by its integrity and common sense, gave the United States voluntary censorship instead of government rule in time of war—the press.

Back of the artists, back of the syndicates, back of the men with the blue pencils are the daily newspapers. Every large daily in the United States, including the *Christian Science Monitor*, prints comics except one, the *New York Times*. The editors of those papers set the cultural standards of the comics. They have the power to buy or throw out whatever they please, and they in turn reflect the taste of the reader. In the last analysis, the policeman of the comics is you.

It would seem, in the face of syndicate editors, papers, pressure groups, and public, that the comics are shackled as no other art form is. If this is so, the bonds permit a lot of liberty. Given the same strictures as the rest of the amusement world, plus the facts that comics are for children as well as grownups and that newspapers go into homes, where the radio may be cut off and the movie or the book selected, comic artists are doing a fine creative job and have the opportunity to do a finer.

A man like Chic Young, with Blondie, can rank his picture of American family life against any contemporary literature. George McManus does not draw funny pictures alone, though their humor is unfailing; his draftsmanship is superb. Hatlo challenges for wit and penetration the best satirists of our time. Otto Soglow's Little King and Carl Anderson's Henry give new life to one of the oldest of the arts—pantomime.

Furthermore, in recent years there has come to comics an adult thinking that may produce quality as far advanced from the earlier comics as *Main Street* was from *Graustark*. It finds its expression in the work of such men as Hal Foster, whose Prince Valiant reminds you of the fine medieval tales of Maurice Hewlett; Roy Crane doing the drama of war and civil life as it really is in Buz Sawyer; Milton Caniff left Terry and the Pirates to create Steve Canyon in the tradition he has founded, that a comic artist may be a great novelist, too.

The comics long ago, by sensible self-discipline, won their battle for freedom; the comics of today are the fruit of imagination as well as discretion.



# How to Draw a Comic Strip

It might amaze you to know that the outstanding successful comic strip artists make as much as, and sometimes more than, the highest paid motion picture stars. They not only get a percentage on newspaper sales but royalties on radio, motion picture, television, books, comic books, advertising, and all commercial projects.

In creating a comic strip, the first thing to do is to get the idea. When you get the idea then you have to work out the characters. This is not done all at once. Start with one character and then you can add to it. Suppose you started a strip and you called it "Little Aloysius." You'd find he'd have a playmate or two, and a mother and dad. Maybe his great friend would be the policeman or fireman. The development of these characters takes time. You'd have to work out catchy names for them. Sometimes a character that you didn't give much attention runs away with the strip.

Suppose you have an idea for a strip and a character to start. If it's going to be a continuity, read what Al Capp and Milt Caniff have to say about continuity. If it's going to be a comic gag strip, see page 77. These pages will give you a lot of information on the subject.

The professional usually does six strips at a time—one complete week's work. The usual procedure is to take a full sheet of smooth two-ply or three-ply bristol board which measures 21 x 28. He then outlines the panels for three strips in pencil, allowing about one inch margin all around. He then cuts these into individual strips and proceeds as in step one, below.

One thing I want to stress very strongly in the importance of *lettering* and the *balloons*. The best way to study this is to look the field over and pick out five or six strips with the type of lettering that appeals to you. Then concentrate on the construction of each letter, the spacing between words and the amount of white space between lines. To be a good letterer calls for a lot of practice. Drawing the balloons with a free swing of the pen is most important. You'll have to do it hundreds of times to get the professional touch.

Just a word of advice to the beginner. It takes time to develop a good strip. If you make mistakes in drawing, do it over and over until you get it right. The best cartoonists will redraw the same picture over three and four times.

G. B.



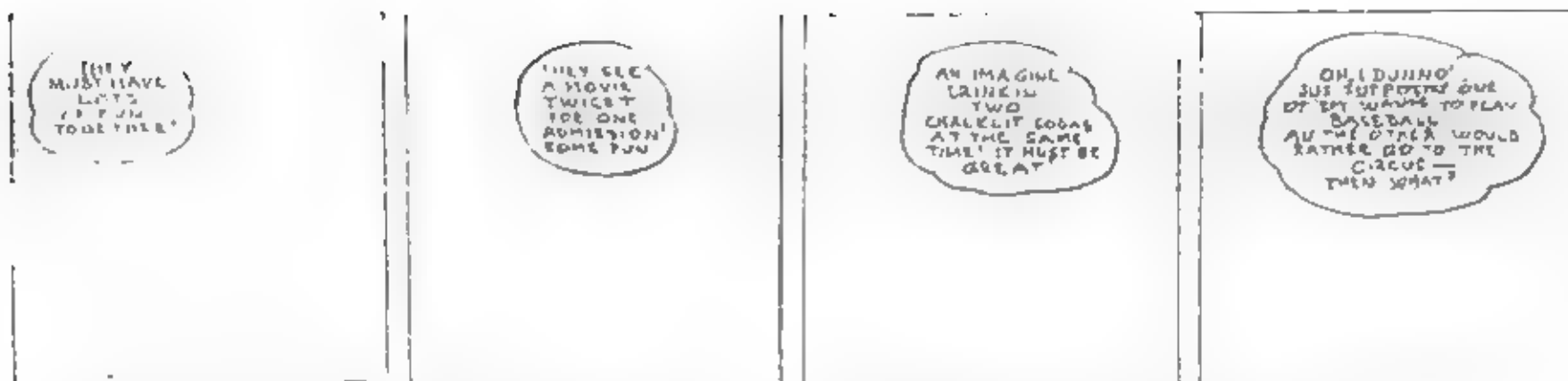
The original size of this strip is 20 x 4 3/4 inches. Draw the outside panel exactly this size in pencil. Divide it in

quarters with the dividing lines 1/4 inch apart. "Reg'lar Fellers" is drawn in this proportion.



Rule lines in very lightly for lettering. Everyone develops his own style in lettering but the white space is very

important. I drew these lines 1/8 inch apart for lettering and 1/16 inch apart for white space.



Until you are experienced, it's a good thing to letter out your balloons on practice paper for size. When satisfied,

do your lettering and put the balloons around the lettering. Practice balloons -they're not easy.



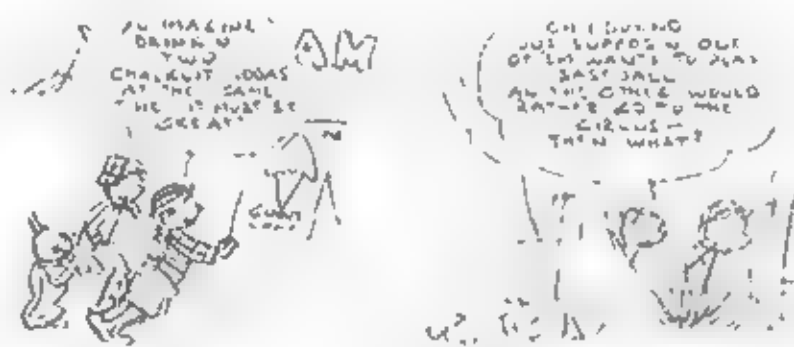
This is the composition of your strip, so take plenty of time with it. Make your little rough preliminary



sketches on practice paper. Do them over five, six, or even ten times if necessary. Practice makes perfect.



We're still working with pencil. Draw over the match-stick figure, starting with the face of one character, then



clothing, arms, hands, legs, then the next character. Finish one character at a time; draw in the background.



This is the interesting part. Take your drawing pen and india ink and go over the pencil lines, starting with the

lettering and balloons. Now your figure, completing one at a time, and then, finally, the backgrounds.



This is a clean-up job. Either a piece of art gum or kneaded rubber will do the trick. Rub all the pencil

line out and the ink outlines will remain. To keep cartoon from rumpling, sweep eraser one way.



You're all set for the finishing touches. Shading and shadows come first. Then solid blacks. Now go over the

strip carefully to check for mistakes in spelling or drawing. If O.K., sign your name. The strip is now complete.



This is the actual size that each panel was drawn.

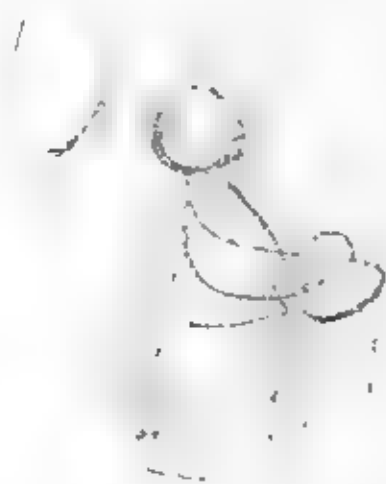
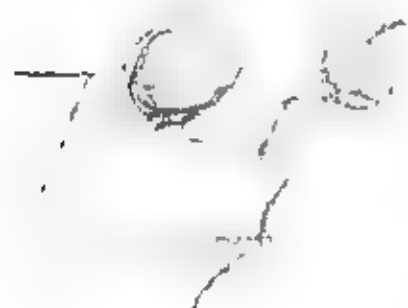


Courtesy Jefferson Machamer School of Art, Santa Monica, Calif

Jefferson Machamer's free, sketchy pen line drawings have been known from coast to coast for the last twenty-

five years and are better than ever. It is a trick to make funny-looking guys attractive, but Jeff can do it.

# Doodling Method

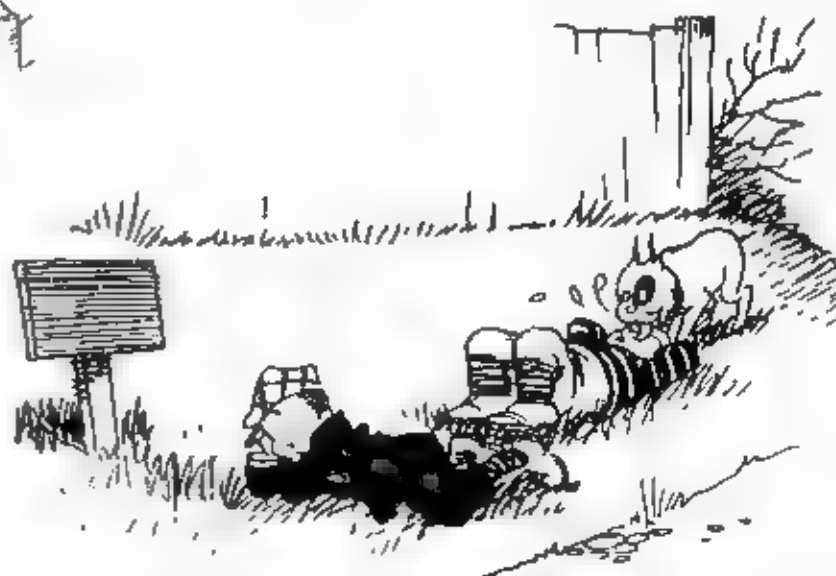
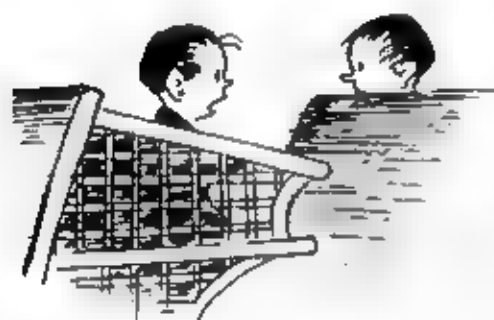
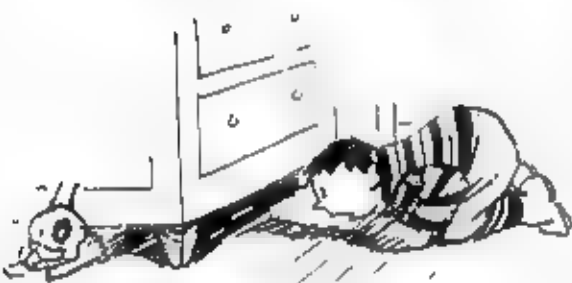
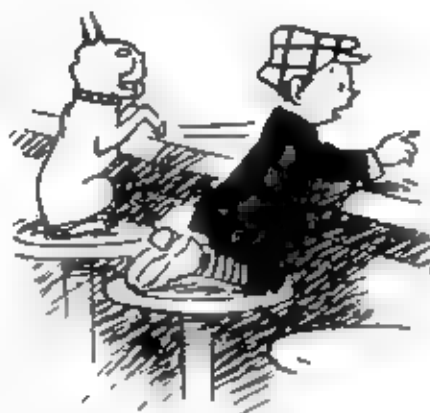


It is now time to graduate from the matchstick technique. Here is a doodling approach that most of the successful cartoonists use in pencilling in their drawings. This lesson shows you how to loosen up your prelimi-

nary pencil sketches and if you pay careful attention, you'll learn quite a little about drawing kids. Start sketching these pencil figures at about three inches high, then four and five inches high.

# "Reg'lar Fellers"

by GENE BYRNES



These are the finished sketches of the doodles on the opposite page. First, pencil and ink in the outlines, then put in the shading. I have picked out these drawings to show the value of black spots combined with shading.

Notice color effect of shading in upper left-hand corner and center pictures. The drawing of a few blades of grass effectively cuts into Jimmie's black suit in right-hand corner. Study the shading and shadows.



# "Rip Kirby"

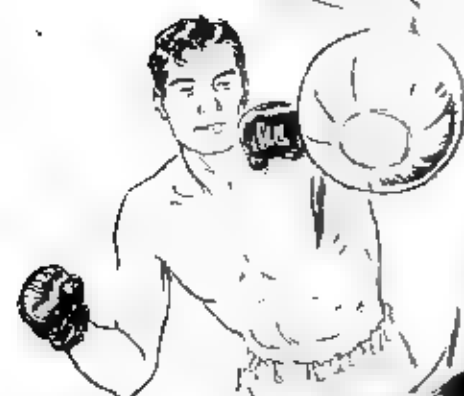
Long hair, but  
solid — Strutty  
out of this  
world!

He writes  
the dullest  
books.

Still trying to  
break '80.



He can plug nickels  
at 50 feet!  
(Honest!)



Worries  
about  
his  
waist  
line

These  
characters  
hate  
him!

I hear  
swear  
by him

Me, being protected  
and how he can do it!  
(yumyum!)

SKETCHES BY  
ALEX  
RAYMOND

MARGINAL NOTES BY  
Honey Dorian

Copyright © 1938, King Features Syndicate Inc., World rights reserved

Here are some choice drawings from the comic strip, "Rip Kirby." For excellent figure drawing, folds in

clothing, composition, perspective, and line work, Alex Raymond's drawings are well worth studying.

by ALEX RAYMOND



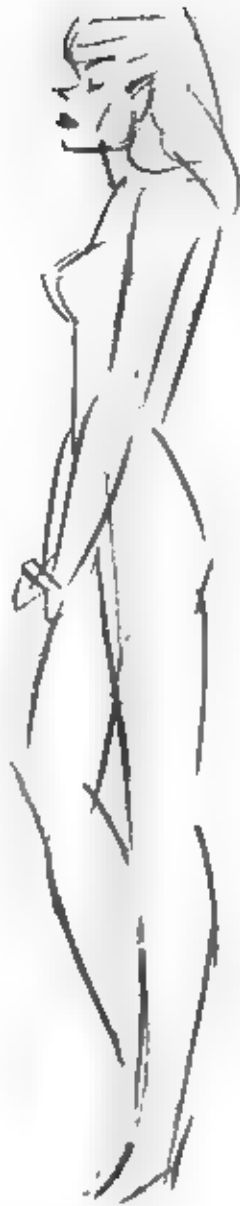
# JEFF MACHAMER



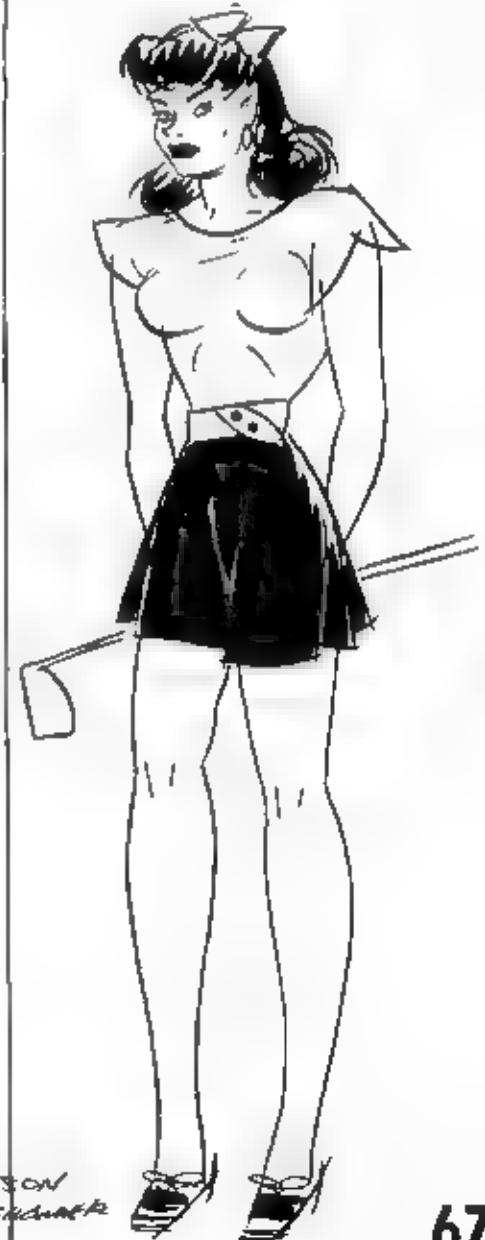
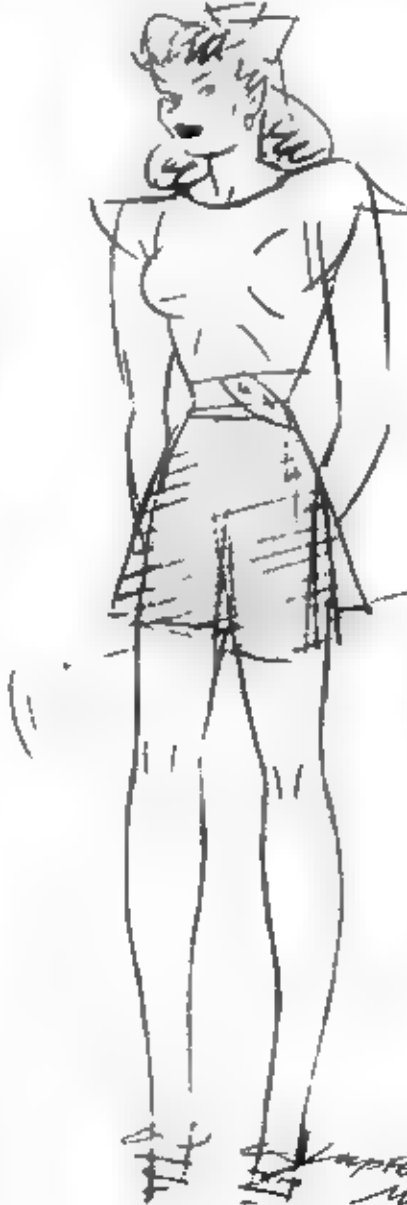
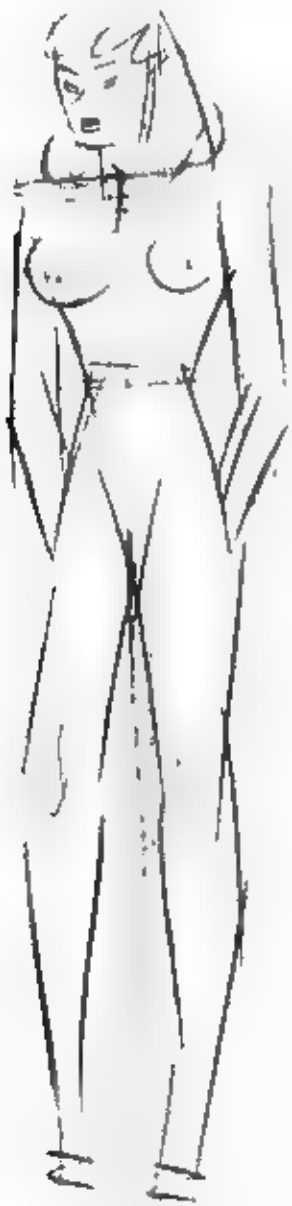
Courtesy Jefferson Machamer School of Art Santa Monica Calif.

Machamer draws everything in a breezy style, and his chic young ladies have a sparkling gaiety that is entirely original. Here you may analyze, through the preliminary pencil sketches, the growth of a Machamer head. Note that the drawing is begun with basic lines

showing proportions in placing the features. This artist has drawn so many pretty girls that even the first rough pencil sketch is almost a finished drawing. He injects a note of smartness into his drawings of women that is always refreshing.



The profile and front view of the figure in four steps.





Courtesy Jefferson Machamer School of Art Santa Monica, Calif.

For anyone interested in drawing pretty girls, this is a good study-and-practice chart.



Louis Eisele, well-known costume designer for the stage, gives his step-by-step interpretation of how he draws clothing.



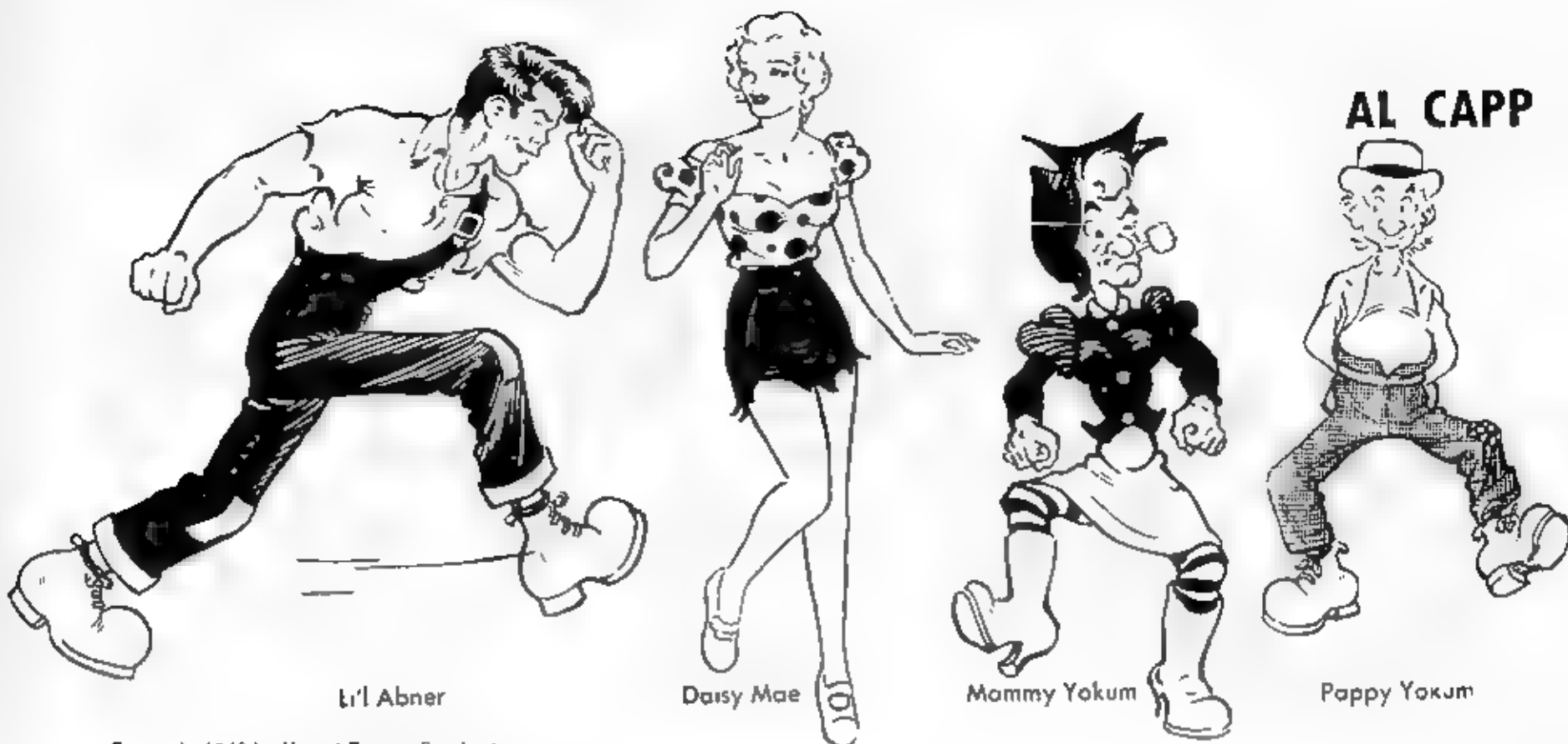
# CHARLES VOIGHT



Courtesy New York Herald Tribune

There is a particular charm in Charles Voight's free pen technique. This is straight illustration of a pretty girl.





Copyright 1948 by United Feature Syndicate

## On the Writing of Continuity by AL CAPP

When Li'l Abner was born, over fifteen years ago, comics had entered a New Order that changed the comic page as completely as the coming of "talkies" had changed the silent movie.

Comics had discovered *suspense*.

That is, newspaper publishers had discovered that people bought more papers, more regularly, if they were *worried* by a comic strip than if they were merely amused by one. A citizen who laughed delightedly at one of Rube Goldberg's great "inventions" could put his paper down with a chuckle, eat his dinner with a calm and unworried mind, and sleep the sleep of the peaceful.

The same citizen, however, who read Chester Gould's magnificent "Dick Tracy," didn't laugh when he reached the last panel of that strip. He moaned, or gasped—as who wouldn't?—at the sight of a bullet whizzing out through his favorite detective's forehead (Tracy had been shot from behind, of course) accompanied by a fine spray of Tracy's brains and bits of his skull. You may be sure that *that* reader didn't eat *his* dinner in peace; he didn't spend any restful night. *That* poor soul couldn't wait until dawn came, and with it the next edition, to relieve his agony. And then, while the next strip revealed that it was an unimportant section of Tracy's skull that had been shattered and that he could get along just as well without those particular brains—the reader's relief was short-lived, for in the last panel of that strip, the walls of the room into which Tracy had been lured began slowly and relentlessly to close in on

*him*, with no escape possible, and with the maniacal laughter of the criminal fiends operating the death-dealing levers outside ringing in Tracy's helpless ears.

And so there was no peace again for the reader until he could rush out and buy the next day's paper—and the next and the next. Now, when you multiply this by several million readers, and when you realize that newspaper publishers *love* to have millions of people rushing out to buy their papers, you can understand why—having discovered that worrying the hell out of people paid off a lot more in circulation than did simply amusing them—publishers declared a New Order for the comic page. Out went the simple fun, the pratfalls, the gentle satire—in came the "Suspense Continuity."

This was the situation that faced young, starry-eyed, starving Al Capp, when at twenty-three, fifteen years ago, he decided to become a professional, or three-meals-a-day cartoonist. Our hero was confused. He'd been brought up on Rube Goldberg, Fred Opper, Milt Gross, Rudy Dirks, Cliff Sterrett—the great funny guys. He wanted to be like them. But with the coming of the New Order the comedians had been banished from the comic page, and in came the detectives, the ape-men, the big, lovable prizefighters who sobbed as they slaughtered their opponents because they didn't really want to hurt anybody and were doing it only because their mothers needed expensive treatments for leprosy, and the little orphan girls with no daddy but the N.A.M. to guide them.

Out went the laugh, the guffaw, the chuckle, that

were the end purpose of the old-time comic strips—and in came the gasp, the shudder, the cold sweat on the brow, the sick feeling in the pit of the stomach that was the new end purpose of the new "Suspense-Continuity" comic strips.

How could a kid who wanted to draw comic strips sell one to a comic strip world that wanted only terrifying, heart-breaking, blood-curdling comic strips? There was only one kind of comic strip to do—and that was to do both kinds in the same strip.

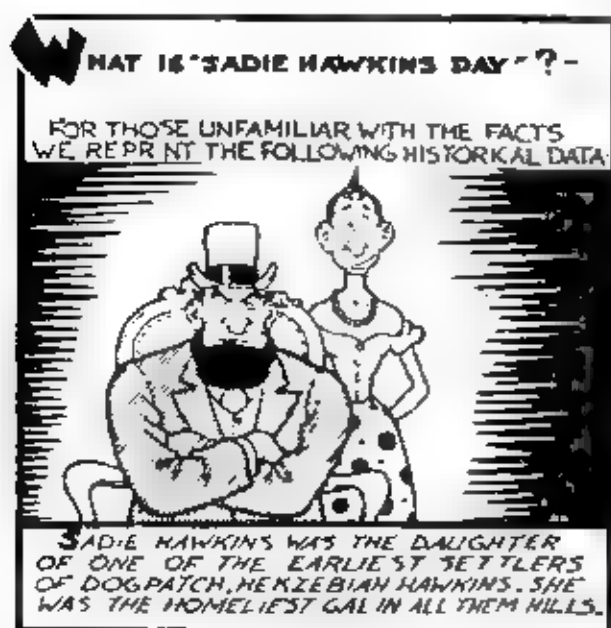
Therefore, while the "Li'l Abner" characters themselves are broad burlesque, in the tradition of my ideals—the immortal Goldberg, Oppen, Milt Gross, Maurice Ketten—the situations in which I plunge 'em are macabre, horrible, thrilling and chilling in the new "Suspense-Continuity" fashion. The problems that face the Yokums are monstrous enough to satisfactorily worry readers enough to get 'em to rush out and buy the paper to find out what happens next, and that makes publishers happy, while the naive solutions and reactions to these problems provide the comedy that makes me happy.

And that is my formula—if a point of view can be called anything as neat as a formula—for writing "Li'l

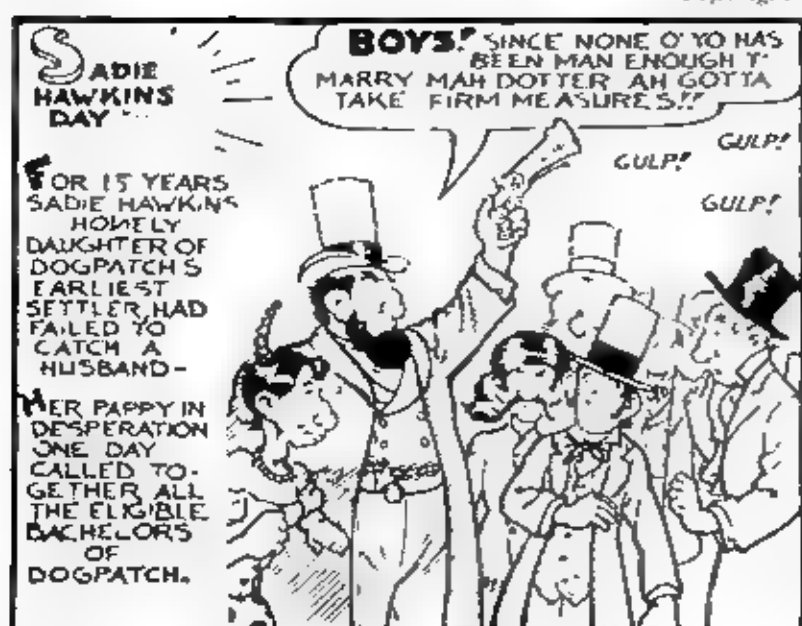
Abner." Comedy characters in melodramatic situations—and solving the situations in a simple-minded way.

A family of innocents surrounded by a world of average people. It is their complete and indestructible innocence that, by contrast, makes the average citizen a grasping, cruel, vicious, dishonest, and cunning monster. The Yokums have, in superlative measure, all the virtues that Society says it admires, and because they have them, Society is irritated by 'em, cheats 'em, kicks 'em around and exploits 'em. The Yokums are trusting, kind, loyal, generous, and patriotic. Therefore, they are ingenuous and human to everybody.

The writing of continuity for comic strips is one of the most intricate of all story-telling forms. For the author must tell his major story in a series of short episodes—his daily strips—and each short episode must contain all the elements of a complete story, beginning, climax, end, *plus* the carry-over suspense. It's tricky and it's exhilarating. Whatever I have learned (and I'm still learning) about comic strip story-telling came not alone from my own sweat, ink, and tears, but from study of the two great masters—Chester Gould and Harold Gray. I recommend them to you.



Copyright 1945 by United Feature Syndicate



# PROCLAMATION

Know all Dogpatch men what am married by these presents, and specially  
 L. Abner Yokum

Whereas there be inside our town haunts a parcel of gals what am married but  
 craves something awful to be, and

Whereas these gals pappes and mummies have been shouldering the burden of  
 their board and keep for more years than is tolerable, and

Whereas there be in Dogpatch plenty of young men what could marry these gals  
 but acts craver and won't, and

Whereas we deems matrimony a joy and being sure of rebag regular the birth-  
 right of our fair Dogpatch womanhood,

We hereby proclaim and decrees, by right of the power and majesty  
 vested in us as Mayor of Dogpatch,

Saturday, November 13, 1948

## SADIE HAWKINS DAY

Whereon a foot race will be held, the unmarried gals to chase the unmarried men  
 and if they catch them, the men be law must marry the gals and no two ways  
 about it, and this decree is

By authority of the law and the statute laid down by our revered first Mayor  
 of Dogpatch, Hecatebush Hawkins, who had to make it to get his own daughter  
 Sadie off his hands, she being the homeliest gal in all these hills and no two  
 ways about that either

Given under our hand and seal, this the sixth day of October, 1941,  
 in the town of Dogpatch, in the State of Kintocky

*Pranethan McGurgle*  
 MAYOR OF DOGPATCH



He Shmoo

AL CAPP



She Shmoo



Hairless Joe



Avai able Jones



Wolf Grl



Lonesome Polecat



Moonbeam McSwine



Sadie Hawkins

Copyright 1948 by United Feature Syndicate



Marryin' Sam



Mayor McGurgle



Ole Man Mose



Earthquake McGoon



Big Barnsmel



Copyright 1949 by Sun & Times Company

## Detour Guide for an

One of the most unfortunate errors of omission made by students ambitious to create an adventure-type comic strip is neglecting to learn to tell a story well. Too often the beginner finds he has slaved over his drawings until he can portray the necessary characters and backgrounds, then must seek someone to show him what to do with his knowledge. There has been a tendency recently for artists to automatically assume they cannot write their own stories because they see so many double by-lines. I contend that any man who can invent pictures can invent situations and dialogue; in fact it should be easier for the artist to plot his own action because he is not likely to write himself into those undrawable dilemmas in manuscripts about which illustrators have complained for years.

To offset this deficiency a sound course in narrative style should be followed during the period of learning to draw. Some of the literature you may have treated lightly in school contains techniques that will be highly useful in teaching you to catch the public fancy.

The newspaper reader is essentially the same person who attends motion picture theatres. It is well to watch the type of screen entertainment which pleases the greatest number of people. Likewise, when preparing a strip to submit to an editor, judge what the public wants at the moment by looking over the photoplays most in favor during the current year.

Before any movie plot reaches the production stage it is bandied about in a conference of plot experts and writers. Every adventure writer uses the same trick of "bouncing" his brain-children against other people to get their reactions. Learn to tell a story briefly and well. Edit your verbal version so that it has an effective opening, middle and punch climax. You will find it much easier to set to the music of the ink bottle after you have tried it out on your willing or unwilling friends.

Since it is easiest to give a student a word picture of how a job is done by reciting personal experience, I will try to outline the routine of producing "Steve Canyon."

Syndicates require comics to be finished many weeks in advance of publication date. My syndicate demands that the Sunday color page be turned in nine weeks ahead and the daily strips four weeks ahead. Because my story must run straight through seven days of the week, I must write the continuity for the dailies at the same time as that for the Sundays. Then I draw up the color page and file away the daily strips containing only the dialogue, to be completed five weeks later.

In preparing the story, I try to get an idea for a continuity that will last two months or more. This I jot down very roughly in outline, then letter the speeches for the characters directly on the full page and the strips which have been cut to proper size. (I use an Esterbrook Probate stub pen for lettering, on three-ply



# Armchair Marco Polo

by MILT CANIFF

Strathmore kid-finish paper. Sunday page original 17 x 25½ inches, daily strips — 6½ x 21⅝ inches.) Some cartoonists prefer to write all the balloons on separate paper and insert them after the pictures are drawn. I find it saves time and space to have the writing finished so that I may devote all my time to the illustrations when I come to them.

There have been many complaints that comic strips in recent years have become far from comic. In order to overcome this, it is well to use natural humor in an adventure strip wherever possible. Never force laughs, but find some character who naturally falls into amusing situations.

In this same vein, when introducing any person in the strip, decide in your mind how the man or woman will react in any given situation. Think of every side of his personality beforehand so that when a certain spot is reached the reader will know fairly well what to expect of this individual. In any continued cartoon the chief desire is to make the fictional people seem real in the minds of the buyers of the paper. Never let this public down. Without your audience, you are lost. Therefore, it is well to put yourself in the place of the reader and feel, as you want them to, that your pen-and-ink folks actually live.

After getting the balloons set, it is largely a matter of illustrating your own story. If the locale is the Algiers waterfront, I look in my file and select the photographs of that region showing costumes and atmosphere which I have carefully saved from magazines and newspapers. I might add at this point that I never save drawings by other artists. Photographs are accurate in detail, where an artist may have made some major error which I would simply repeat. *Life*, *National Geographic*, and many other magazines are constant sources of good file material because their pictures are so clear. The daily newspapers carry much that is valuable, but their photos are often less detailed because of the faster printing.

With whatever pictures I may need for reference at hand, I draw all the characters in pencil in every panel, paying no attention to the backgrounds except for composition purposes. Next, I ink in all the heads, hands, guns, and other small objects in the foreground (using a Gillott Crow Quill #659). The backgrounds come next in pencil, then (using a Winsor & Newton brush #3) I ink figures, backgrounds, shadows, etc. Because I draw in rather complete light and shade, it is necessary to go over each strip and touch up spots with the Crow Quill where an outline is required on the light side of a figure or building.

If I use Ben Day on daily strips, the actual dots are applied by the engraver on the places I indicate with a pale blue water color.

The Sunday color page contains no regular Ben Day,



Copyright 1948 by Milton Caniff



Copyright 1949 by Sun & Times Company

but the small dots which form the color plates from which the finished cartoon is printed are prepared by the engraver in much the same manner. To show him where I want the color applied I have a matte photograph of the large original made, reduced to exactly the size it will appear in the paper (9 1/8 inches wide). Using a good set of water colors, I paint the pictures just as I want them and the engraver then follows each color just as I put it down. Many artists complain that they get little cooperation from engravers. I have found that if the cartoonist does a piece of work of which he is proud, the engraver will do his part so that it will reflect well on his professional reputation also.

It is impossible to tell a student all the things necessary to produce an acceptable adventure strip. So much of the inspiration must come from within. One thing is certain—it isn't a lazy person's job. There is no half way in doing a realistic feature that will hold readers. Every detail must be accurate because there is always a man or woman who has been to the place you are portraying. Thousands of people know all about guns, for instance, and a vague blob of ink will not convince them that you meant it to be a German Luger Automatic. This is just one of the many, many items that daily dog the trail of the realistic artist.

On the other hand, the same reader who is quick to catch you in error is usually the first to write a letter of praise if you are authentic. You may become grey with worry over some seemingly trivial detail, but again you will give yourself a liberal education on many subjects besides drawing.

All of the foregoing refers only to the feature prepared for direct reproduction in newspapers, with sec-

ondary appearance in the comic books. Comics sold direct to the book publishers are usually the product of an assembly line of writers and artists and can be a dangerous training ground for the student unless he is careful. The pitfall is the inclination to specialize on one phase, while neglecting the all-around art education so useful when a strip is signed by and credited to a single person. It follows that the one-man responsibility pays dividends both in satisfaction and money.

If you submit a comic strip to a syndicate (they are listed in *Editor and Publisher Yearbook*, 1475 Broadway, New York 18, N. Y.), do not send anything half done; it will only put you in a bad light with the editor, who is bound to be at least slightly prejudiced against you the next time you attempt to capture his attention. To show your wares to best advantage, it is well to present twelve to eighteen daily black-and-white releases and at least two Sunday color pages. The work should be finished as neatly as possible in black and white, with a matte photo print of at least one page, colored to indicate how your work will look in the newspaper.

Submitted drawings should be so handsomely prepared that the editor could order them run in his paper the following day if he chose.

Your own eye can tell you whether you are ready for a try at doing a syndicated feature. Compare your stuff with what you see in the papers. If you are not ripe, do not waste your time and that of a busy editor by hoping he will give you criticisms as though he were a paid instructor. Be severe with yourself; the potential rewards are great enough to justify the sharpest kind of self-criticism. You may have occasion to kid the public along, but never kid yourself.

## "Steve Canyon"

by MILT CANIFF



Copyright 1948 by Sun and Times Co.

# How to Get Ideas

How do cartoonists get their ideas? The answer to that is that they work as hard or harder thinking up stuff to draw than they do in making the actual drawings.

The first great source is life itself—and this statement is not so banal as it sounds. Cartoons of any period in history are a reflection of what people were doing, thinking, acting; how they looked, dressed and behaved; how they governed themselves, amused themselves, and so forth, in the particular period in which they were pictured. The artists who drew them based their ideas on news events, popular pastimes, political shenanigans, fashions of the day, popular superstitions and anything and everything of a timely and topical nature. This system is still good. The cartoonist who would be a success, whether he draws for the editorial page, the comic strips, or the humorous markets, should be aware of what is going on in every aspect of life and be alert to the pictorial possibilities of every single item he observes. There are potential cartoons in every fad and fancy that come along and fasten themselves upon people everywhere. Think of the thousands of cartoons a few years ago that were based upon such silly things as flag-pole-sitting and tree-sitting, mah jong, channel swimming, dance marathons, walking derbies, goldfish swallowing, and the like.

There are a number of topical events which remain constant year after year and which also furnish their quota of usable ideas.

As a matter of fact, some cartoonists make a chart listing all the seasons, holidays, special events, anniversaries, and popular associations throughout the year. The prospective cartoonist would do well to draw up his own. It might assume this form:

## WINTER SEASON

Months: December, January, February. Holidays: Christmas, Dec. 25; New Year, Jan. 1; Lincoln's Birthday, Feb. 12; Washington's Birthday, Feb. 22. (Note: Cartoonists should list special holidays in the section in which they live, i.e., a New Englander would list March 17 as Evacuation Day, June 17 as Bunker Hill Day, and so forth.) Special Events: Ground Hog Day, Feb. 2; St. Valentine's Day, Feb. 14. Build gags around Christmas shopping, Christmas cards, Christmas mailing, post office gags, crowds in stores, raising money for Christmas, bundle wrapping and carrying, Christmas lists, Christmas Day and gifts received by various members of the family, Christmas parties, dinners, visitors, etc. Also good in this month are post-season football, beginning winter and indoor sports and games, social events, sewing circles, hot stove leagues, snow and ice gags, sledding, skiing, tobogganing, skating, coasting, slippery streets, skids, parties, dances, etc., etc.

This list is by no means complete, but it will convey the idea. Now, if the cartoonist will take each seasonal period in order and list everything he knows or can

by **DANA COTY**

think of that is peculiar to that period, he will have a chart that will be a veritable gold mine of suggestions for sure-fire ideas.

For example, suppose he wishes to draw a cartoon for the second or third week in March. He refers to his chart and discovers that Income Tax Day, unexpected snowstorms, and home gardens, to mention a few things, are of interest during that period. He thereupon begins "thinking around" each topic, associating ideas and events, until he has a combination that strikes him as being worth while.

For his editorial cartoon he associates the idea of Income Tax Day and unexpected snowstorms. Seems good, so he draws a figure of John Public struggling through a blizzard of figures and dollar signs, while drifts labeled Income Taxes reach to his waist. Or he may associate the Tax with home gardens and draw a picture of Uncle Sam standing in his backyard surveying sprouting dollar signs with a smile of satisfaction on his face. Sam might be saying, "Hm, more'n ever this year," referring to Treasury estimates of the tax.

For a comic strip the ideas might tie up this way: A child hears his dad complain of income taxes and the headaches they cause. The child ponders the information and hits upon an idea to make some money out of the situation. In the last panel we see him selling headache remedy to amused adults outside the tax collector's office. Another comic strip idea is built upon the unexpected snow and home-garden suggestions: A suburbanite works hard digging up his yard for a spring garden. He intends to start planting the very next day. Next morning he looks out of his window and the ground is covered with three feet of snow.

A magazine gag would simply be a one-panel affair depicting the suburbanite standing in his backyard knee-deep in snow and remarking to his next-door neighbor: "My early radishes were doing nicely until this happened."

These are simply illustrations as to how the chart may be used. I do not claim that the suggested gags are good or bad. Editors are the trial judges in such matters and of course their decisions are either confirmed or upset by the greatest Supreme Court of all—The Reading Public.

Another great source of cartoon ideas is domestic life in its every phase and sub-division: family life, married life, neighbors, relatives, children, pets, city life, country life, traveling, visitors, sleeping, eating, drinking, and the Lord only knows how many more. The cartoonist could profitably make himself a second chart on domestic life, and even use it in conjunction with the first.

I believe that both charts plus an ability to think and plan along pictorial lines is all that a cartoonist needs to become a steady and prolific producer of salable ideas. As he gains experience, he will also gain in observation and judgment which will make the task all the easier but, of course, it will never be a downright cinch.



# J. N. DARLING (DING)

## on Editorial Ideas

J. N. Darling—"Ding"—is one of the world's great cartoonists. He has twice won the Pulitzer Prize for his editorial cartoons. I was interested in getting his opinion on ideas for editorial cartoons, and I wrote him asking if he had any special formula for putting them together. This was his answer, which was printed in *A Complete Guide to Drawing, Illustration, Cartooning and Painting*, published by Simon & Schuster.

"If I knew any easy way to get cartoon ideas, I'd tell you and then read it myself," he begins.

"Most people think a cartoonist just sits around in his bedroom slippers and lounging robe, waiting for an inspiration. Suddenly there is a great light, the heavens open, and an angel descends, touches him with the tip of her wing, and out pops a brilliant idea, born full-armed like Minerva. Then, all the cartoonist has to do is to make a few simple passes with his crayon and sell his picture for a hatful of money.

"I'm sorry, but that isn't the way it is. At least, it has never happened to me. If there are other cartoonists who get their ideas that way, then my testimony is only for those who, like myself, have to put themselves in the kettle, turn on the heat, and boil until enough soup stock has stewed out for a serving. Sometimes it's pretty thin broth. Clever draughtsmen can make a very good cartoon entertaining and funny to look at, with only a trace of an idea. Others, like myself, whose fingers are all thumbs when it comes to drawing, have to make up for poor drawing by having an idea that will stand alone in spite of mutilation by clumsy draughtsmanship. Probably that is why I was asked to tell (if possible) how to get and develop the idea for an editorial cartoon as distinguished from the human-interest cartoon and comics. Speaking for myself, this is the process:

"The primary specifications for a cartoon idea are:

"First—It must be something that everybody will be interested in but which no one else has ever thought of before.

"Second—It must be funny or sad or sting the living daylights out of something or somebody—and look out whom you pick for your target. It is surprising how many people there are who have pet corns which must not be stepped on, and editors are notoriously sensitive about canceled subscriptions.

"Third—If it is to be an editorial cartoon, which is the only kind I know anything about (if any), it should carry a penetrating message based on universally accepted social, economic, or political philosophy, calculated to educate and uplift the masses. I don't remember ever having embodied all of these requirements in a cartoon, but that is what the editorial cartoonist is supposed to shoot at.

"Keeping these primary specifications in mind, you next look for your subject matter. What the rest of the world is thinking most about that day is your best bet. It might be the President's message to Congress, an earthquake in Japan, the brevity of women's skirts, or the scientist who crossed the honeybee with the firefly so it could work twenty-four hours a day. You can make an acceptable cartoon on any subject on God's green earth if public interest is thoroughly aroused. And if the public doesn't happen to be interested in anything, which it frequently isn't, then there are always the weather and taxes. A pretty heavy diet of newspaper and magazine reading will generally be found a safe guide to the subject or subjects uppermost in the public mind.

"Everything has been quite easy and simple so far. Anyone can do that much.

"Having selected the subject matter, you must make sure that your facts are accurate and that you have a full understanding of their significance. If you don't already know all about your subject, look it up. That done, you will come to the critical stage, which will determine whether your cartoon idea is going to be a success or a failure, and here is where the fun comes in if you are successful, and the depths of morbid depression if you fail. This is where the cartoonist runs himself through the wringer in an effort to find a pictorial situation which will translate his subject matter into terms of common human experience. The more clownish the translation, the better.

"Here you must depend on your own resources and you drag out from the pigeonholes of your memory all the well-known historical parallels, familiar quotations, Mother Goose and nursery rhymes, Shakespeare, Biblical parables, song hits of the day, Greek mythology, Hans Christian Andersen's *Fairy Tales*, and the endless variety of familiar incidents of human or animal behavior, looking for an exact parallel which, when applied to your subject matter, will humanize the dull facts of the situation you are trying to illustrate. In other words, you take a complex subject of general importance and reduce it by the least common denominator to quick and easy understanding, seasoned with a chuckle if possible.

"Verbally we would call this process 'speaking in parables.' Pictorially, 'allegory' is probably the best word for it. Noah Webster says allegory means 'figuratively speaking, the veiled presentation of a meaning, metaphorically implied but not expressly stated.' The late Will Rogers did it beautifully in words. The editorial cartoonist tries to do it in pictures. He purports to be a visual interpreter of passing events and is to the news of the day what the news commentator is to the radio news broadcast—only funnier, I hope."

**LIFE CAN BE BEAUTIFUL**  
WHEN YOU GET  
LEAN RED MEAT EVERY DAY

1 ROVER JONES WAS  
NERVOUS AND RUN-DOWN



2 ROVER GROWLED AT HIS WIFE



3 AND LOST INTEREST IN HIS WORK



4 ONE DAY HE SHOWED HIS MASTER  
A KEN-L-RATION AD



5 SO NOW ROVER EATS  
KEN-L-RATION EVERYDAY!



6 TODAY ROVER JONES HAS  
A HAPPY FAMILY LIFE



7 AND HAS FOUND THAT LIFE CAN  
BE BEAUTIFUL FOR DOGS IF  
THEY EAT KEN-L-RATION



## Ideas for Advertising Cartoons

by SAM COBEAN

Sam Cobean, the well-known New Yorker artist, is one of the best idea men in the cartooning world. He has picked out one advertising campaign to show how he develops his ideas from the psychological standpoint. He selected Ken-L-Ration, a dog food account, in which he uses a dog as a character.

This poor, dejected creature is Modern Dog. He's Man's Best Friend and it is little wonder that he has picked up a lot of his best friend's worries and troubles. For example, he is a dreadful hypochondriac, though you would probably never suspect it. He worries about his high blood pressure, his low blood pressure, his warm nose, his shedding hair, the ringing in his ears when he chases cats. He is troubled by the rising price of ground round steak and Government-inspected horse meat. And with the housing shortage, he realizes full well how difficult it is for his master to rent an apartment where they will allow dogs. Modern Dog has plenty of reasons for his anxiety and I wouldn't blame him a bit if he started drinking too heavily or visited an analyst.

However, unlike Modern Man, today's dog has a solution to his problems. As a matter of fact, he can buy it at his nearest grocery or delicatessen. It comes in cans and is so delectable (I'm told) that it will stimulate the appetite of the most jaded curb-trained pet. It's so cheap that the dog won't have to fear that his master will get caught in an inflationary spiral. And to top it all off, it makes him feel so peppy and energetic that he will immediately forget his worries and return to his old hobbies and former love interests. At least that is what

the makers of Ken-L-Ration Dog Food tell me, and I have no reason to disbelieve them.

Like all great discoveries, this cure-all for Dogkind's ills was a tough one to market. The Ken-L-Ration people had asked me to assist them in telling the dog owners in the country what was troubling their pets, and how they could find a remedy. They didn't want to use the *Saturday Evening Post* cover approach: the picture of the cocker spaniel looking wistfully out of the corner of her big brown eyes, because they had found that this merely made noncocker-spaniel-dog-owners say "so what." And they didn't want to plug their delicacy as the chow eaten by the famous dogs who had fought in World War II and who had climbed the Matterhorn, because how many house dogs in New Rochelle had done either of these things? So the first step was to get a dog hero for the series who would look like Everydog, one that every owner could identify with his own pooch. And the second step was to find simple situations to put the dog in that were analagous to situations that man finds himself in.

The third step, of course, was to forget about the first two steps and address the message to the dog instead of the owner, which is what we did.

That is why you might have a little difficulty sometimes in getting the point of some of these ads. However, just because you didn't get it, don't think that the dogs didn't. I've received letters from all over the country (written by the masters, I suppose) testifying how much the dogs appreciate my efforts in placing their problems before the public. Modern Dog is finally having his day.



# Studies of Comic Strips

The strips on this and the following pages have been selected with special care for study purposes because they are typical of the most successful comics in the field today. If you are planning to become a comic strip artist, you will find plenty of material in this section to study. My selection includes examples of continuities, comics featuring the family, kids, girls, married-life adventure, and a general potpourri of gag strips. A good way to build up your own ideas over the long pull is to pick out your favorite comics and make a file of them for study. For instance, if you are interested in a continuity strip running three, four, or six weeks, you would have in your file the complete story to analyze. This would give you a chance to try one of your own in the

same general framework. You could see how it is broken down in stages, how the suspense holds over from day to day, and how the dialogue fits in. In gag cartoons, each strip is a complete unit, and there is no carry-over for the next day. A good way to lay out gag strips is to follow the technique which O. Henry perfected in the short story. Get your punch line or punch picture first, and work backwards. If there is a particular style you like, select for study three or four done in that style, rather than merely one. In studying the work of one particular artist, you could easily fall into being a copyist, while three or four will give you variety, and you will be in a better position to mold a style of your own.

## Blondie

by Chic Young

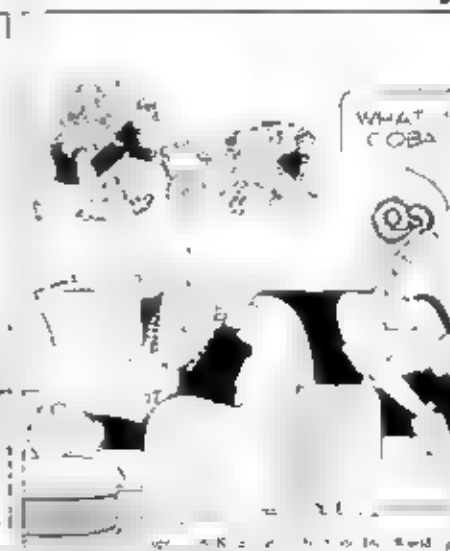


"My idea was to make the Bumsteads as average as my own suburban life could make them. I decided that nothing that didn't happen around an average house would ever happen in "Blondie." Young's insistence

in keeping the Bumsteads human, of rigidly policing the humor and morals of the family, has made 'Blondie' the number one comic strip." (Quoted from Bob Considine in *Cosmopolitan*.)

## Bringing up Father

by George McManus



"Bringing up Father" is published all over the world. In Japan they call it "Education of Father." Every day in perfect Japanese, Father suffers the slings and arrows of a henpecked husband. "Honorable Doctor," says

Father, "I believe I need spectacles to see the shape of the objects that Maggie throws at me." The Japanese don't understand why Father should take all this nonsense from Maggie.

I'M GLAD YOUR PARTY WAS A SUCCESS, DES... BUT WAS IT NECESSARY TO CLUTTER MY WALLS WITH YOUR PIN-UPS?

THAT WAS THE CRUX OF MY PLAN, SIR... THE FAINT HOPE THAT SOMEONE WOULD RECOGNIZE MISS BANNISTER'S PICTURE...

NO, SIR... BUT A GENTLEMAN NAMED DIPPY MULDOON SWEARS SHE IS A "DEAD RABBIT" AS HE PHRASED IT, FOR A CERTAIN MISS SMERRY LA RUE WHO DANCES, OR DANCED, AT THE "BLUE CAT."

WE'RE GOING TO GET MARRIED.

RIGHT NOW? IN JAVA?

RIGHT NOW! IN JAVA! AND WE AREN'T EVEN TAKING TIME TO GO AROUND BY WAY OF THE BRIDGE.

Ray Collins  
10-23

ON TH' SCREEN'S DONE PLUM WORE ME OUT AG'IN, DINAH?...  
BARK ICE  
FIRST SHOWING  
LO SERIES HIGHLIGHT

...BUT AH AIN'T FLAPPIN' A EYELID TILL WE GIT HOME WITH ALL THAT MONEY AH GOT HID IN YO' B---

8



## Barney Google

by Fred Lasswell

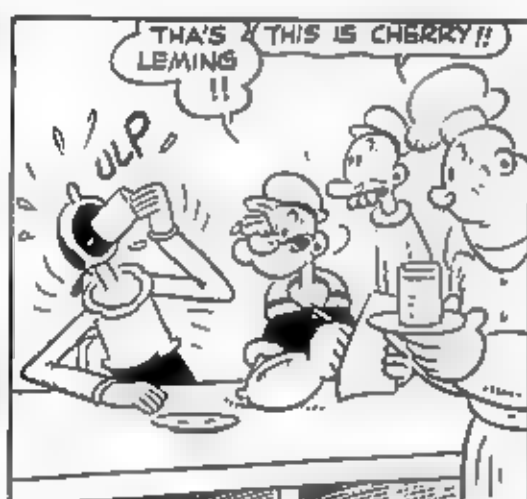


Fred Lasswell has an excellent, loose style for comic drawing and he does a bang-up job of hillbilly humor. Any man who doesn't get a real lift out of Barney is a "bodacious idjut." The reigning extra-curricular inter-

est in Lasswell's life is the perfection of a new style of comic-strips for Braille, which he has designed to help the blind "see" the funnies. He expects to see, before too long, all the great comics in Braille.

## Thimble Theatre

by Tom Sims and B. Zaboly

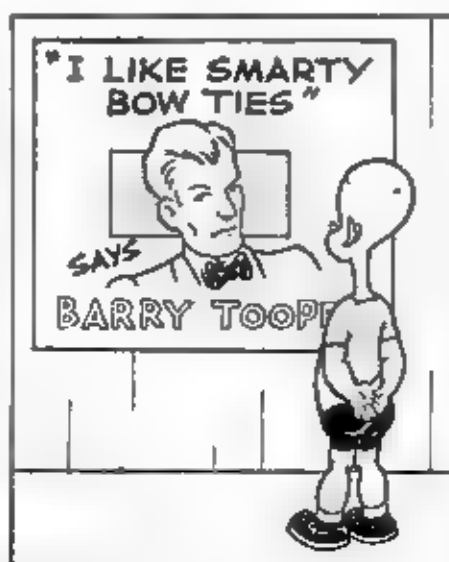


There is little need to say anything about the greatest man in the world. On land and sea (although, come to think of it, how many ships have you ever seen him on?) Popeye is matchless—romancing, fighting, scrap-

ping with his poppa, lecturing Mr. Wimpy, and so on, indefinitely. Our terrible tar is truly a citizen of the universe. Bill Zaboly depends on exaggerated action to interpret the script. Popeye made spinach famous

## Henry

by Carl Anderson

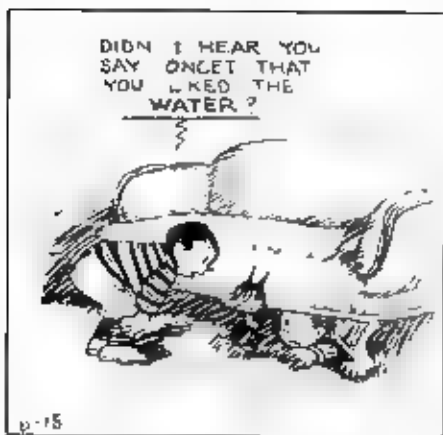


Henry is a boy who doesn't talk. He acts out all his gags. Other people in the strip are allowed to talk, but poor Henry is the silent one. The story is cleverly done with a surprise ending in each strip. A good gag that can be

drawn without words has the advantage of standing out on a page of strips filled with balloons. The "Henry" cartoons first appeared in *The Saturday Evening Post*. Clean-cut outline characterizes this drawing.

## Reg'lar Fellers

by Gene Byrnes

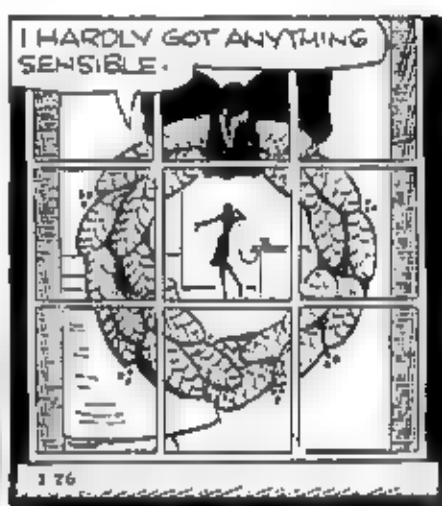


"Reg'lar Fellers" is based on the family pattern, with Jimmie, Puddinhead, Pinhead, Mom, Pop, and Oomlauf, the baker. When I started this strip, Jimmie Dugan was my alter ego. He did things in the strip that

I had always wanted to do as a kid, but couldn't quite make the grade. He was always the hero. He'd start off with the odds against him—creating sympathy in his readers—and then romp home a winner.

## Penny

by Harry Haenigsen



Penny's chief appeal is in her teen-age naturalness. Her author seems to have a sympathetic understanding of youth and to portray its inconsistencies with tolerance and humor, which appeals to the teen-agers them-

selves, as well as to their parents. To be in line with the jargon of bobby-soxers, it is almost compulsory to read the "Penny" strip. "Penny" is nicely drawn and full of up-to-the-minute chatter.

## Mandrake the Magician

by Lee Falk and Phil Davis

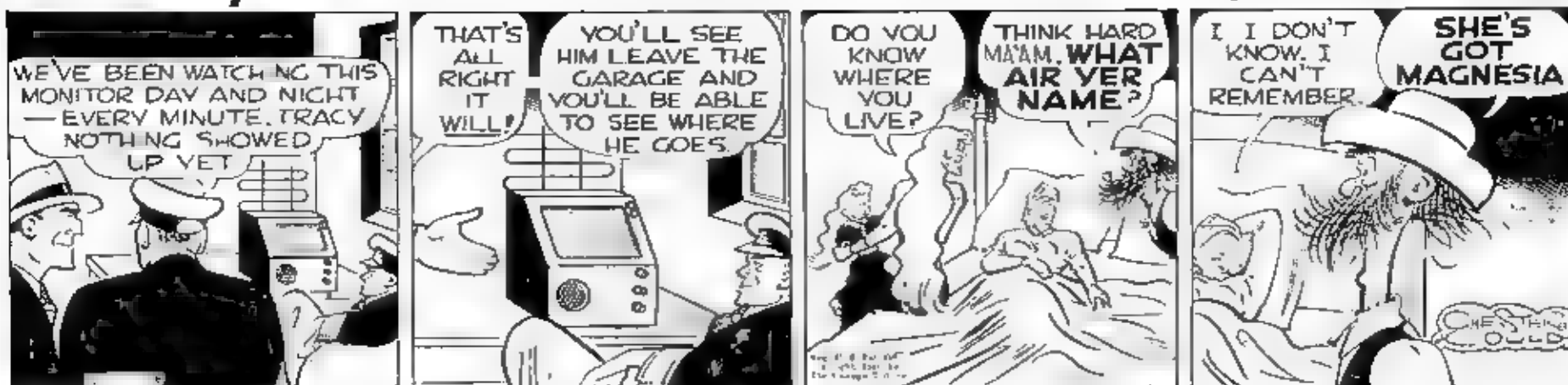


"Mandrake" is a very well planned and well-drawn strip. Here is a man who practices the darkest of arts on the side of justice. Tall and mysterious, cloaked in glamor and magic, the celebrated Mandrake whisks

through this world and others in a cloud of abacadabra that has made him the idol of millions. "Mandrake" is more than a comic strip—it's an institution loaded with action, mystery, and suspense. Notice effective blacks

## Dick Tracy

by Chester Gould

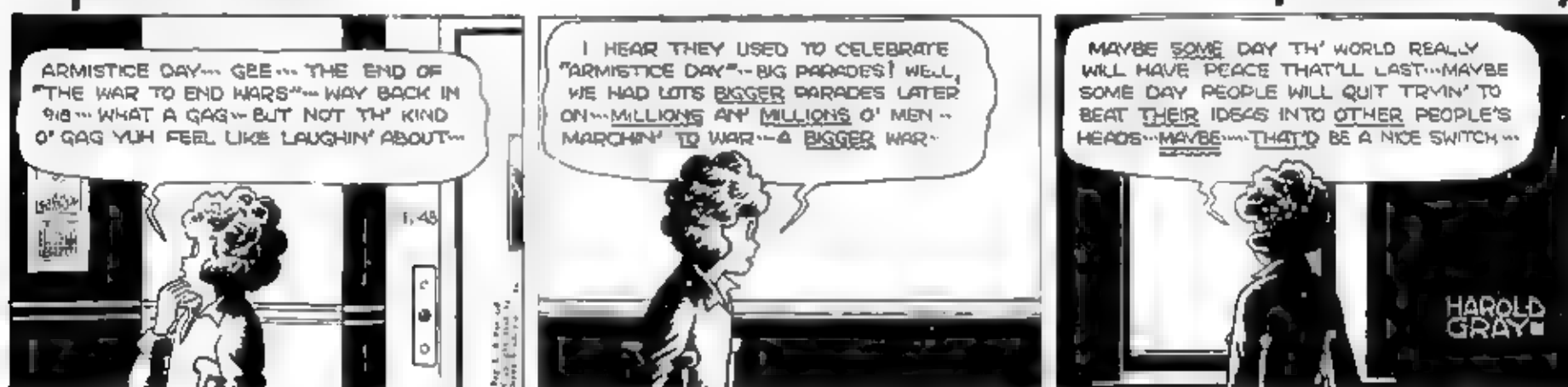


As a stylist and storyteller in the field of comic strip adventure, Gould today is at the top. Newspapers from coast to coast carried a front page story about the wedding of a couple who never actually lived. These were

Gravel Gertie and B. O. Plenty, the twin horrors in "Dick Tracy." The way Gould grips a nation with his vivid pen-and-ink characterizations is a phenomenon of the business. Tracy is the world's head detective.

## Orphan Annie

by Harold Gray



Harold Gray says, "I plan continuity to run in episodes of varying lengths, always guarding against the Happy Ending. Sunday pages will carry a complete story in themselves. Annie must never deviate from the

straight course of the poor little orphan girl, with a heart of gold but a wicked left. While scene and action should of course be as varied as possible, there is always that tight wire to consider.

## Terry and the Pirates

by George Wunder



Terry carries on in a whirl of excitement and intrigue beset by a fabulous company of designing damsels and desperadoes. By a misunderstanding, he'll get in a mess with the international bad men of the mysterious Mid-

dle East, a land seething with unrest but everything always comes out all right. This is a real strip of adventure. The drawings are very carefully done and from them you'll get a good idea of how to spot in blacks.



## Moon Mullins

by Frank Willard



We take our hats off to Doc Willard for developing a strip in which the coal-scuttle-hurling type of humor keeps up an even level of good gags. Whether an intellectual or just an average guy who visits the barber

shop quite regularly, Willard's reader does not like to miss the monkey-shines of the footloose, screwball roughneck Moon Mullins. Willard is one of the most consistently satisfying gagsters in the field.

## Gasoline Alley

by Frank King



King is a good idea man and his art work is excellent. He was the first to introduce a character as a baby—this was Skeezeix—and have him grow to manhood day by day right in the public eye. His psychology is, "When

you start out with a baby one day old, you can't keep him at that age—the baby has to be two days old, three days old, etc." Other cartoonists have since carried out this idea, but King was the originator.

## The Gumps

by Gus Edson



Andy's not the bashful type, but when he speaks his mind, and says the things we'd like to say if we had the nerve, we can't help loving him. For a guy with no chin, Andy has plenty of what it takes. When Andy

and his Uncle Bim get together, you can be sure something is cooking. And what a family—the zaniest of folk—involved in excitement, comedy, and homely philosophy. Craftint is used in this strip.

# Comic Pages

The technique of drawing a comic page is exactly the same as that in which a strip is done except that in a page there are more panels. It might be a full page, two-thirds page, half-page or one-third page.

First, you get your idea, then write out your balloons. Make a very rough freehand layout on practice paper for size of panels. You may want the panels all the same size or you may want them different sizes. Your rough layout will solve this problem.

Get a full sheet of bristol board (either two- or three-ply) and fasten it with thumb tacks on your drawing board. Let's say you are going to draw these panels four and three-quarters inches high and allow a quarter of an inch between panels. You then mark off in pencil dots along the left-hand side of the bristol board four and three-quarters, one-quarter, etc.

You now take your T square and rule the lines at the pencil dots across the page.

At the bottom line, mark off in pencil dots the width of your panels. In order to get your panels lined and drawn correctly, you should use an angle at this point.

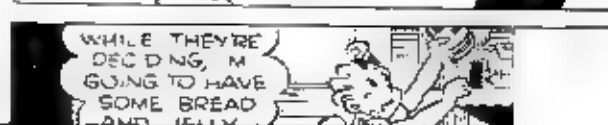
You are now ready to pencil in the guide lines for lettering. If you have forgotten what to do now, turn back to page 58 and see how a strip is drawn. A full page is done in black and white exactly like the strip.

Don't worry about the color—a color editor will take care of that. Of course when you are capable of doing a beautiful page like Milt Caniff's or Hal Foster's, then you may take an interest in doing your own color layout.

There is no set size to make the original drawings. Some cartoonists make their drawings larger than others. The average page is drawn to allow for about a third reduction. For instance, if the page were to be reproduced at a width of fourteen inches, the original would be drawn twenty-one inches.

In doing a full page you'll find it convenient to cut it in two sections, upper and lower. The engraver will join them together. Below is the preliminary preparation for a half-page layout. Newspaper colored pages are in full page, two-thirds page, half-page and one-third page.





CABLE ADDRESS: KING FEATURES, NEW YORK

235 EAST 45th ST.  
NEW YORK 17, N.Y.



ALL COMMUNICATIONS MUST BE  
ADDRESSED TO KING FEATURES SYNDICATE

## KING FEATURES SYNDICATE

March 12, 1946.

Dear Gene

In drawing a full page comic the thing I'm most particular about is the idea. Naturally, the full page gives the comic artist more opportunity to develop a story than the daily four panel strip. There are many ways to go about this, but space will permit mentioning only one little formula which I've always found effective.

First, work out a simple little action for your main characters. Let's say they decide to go on a picnic which lends itself to funny pictures. Show the frantic preparation, the happy anticipation of a glorious day of rest and relaxation. Now, about half way down the page bring in an entirely new action: some offensive friends or relatives arrive just as your characters are about to leave thus upsetting all their plans for their happy day in the country. Here you have worked up a situation that will make almost any climax you give it funny. This formula can be worked hundreds of ways simply by changing the action.

If the idea is worked out carefully before you start the page the drawing will take care of itself.

Kind personal regards

CHIC  
YOUNG

Mr. Gene Byrres,  
570 Park Avenue,  
New York, N.Y.

"Blondie" has hit the saturation point in sales—it is syndicated to more than a thousand papers.

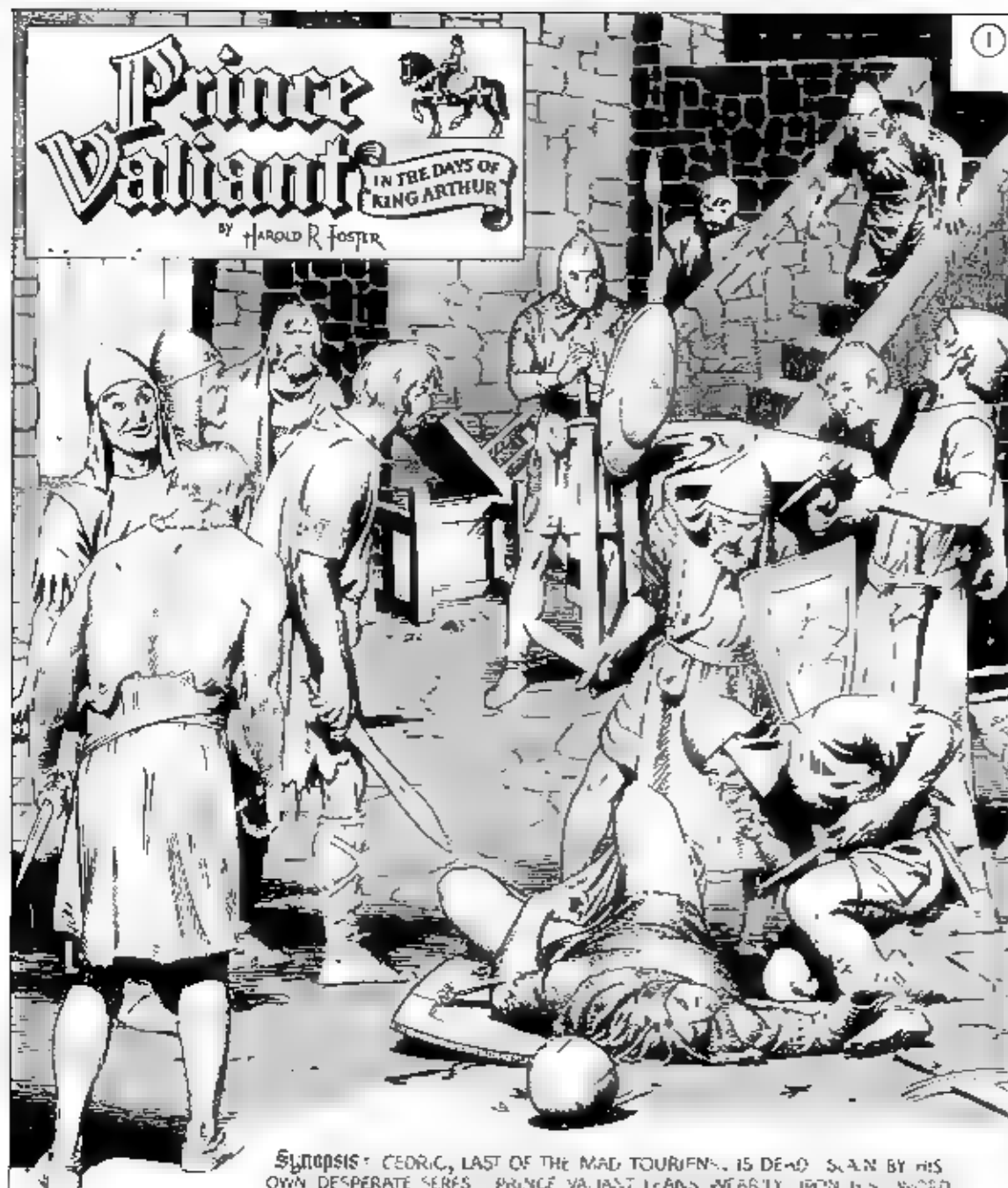


Hal Foster sent this description of his procedure in drawing "Prince Valiant":

1. Arrangement — spacing and composition. 2. Construction sketch in pencil. 3. The sketch is gone over with a soft eraser until only a faint image is left. 4. Finished pencil sketch is ready for inking. 5. Complete inking is done and pencil erased.

THE CHIEF SHAKES HIS HEAD. "YOUR JOURNEY DOWN TO THE SEA MIGHT BE PERILOUS, FOR THE TRIBES ACROSS THE GREAT RIVER ARE RESTLESS, OUT OF CONTROL OF THEIR LEADERS."

Copyright 1948, King Features Syndicate, Inc., World rights reserved



**Synopsis:** CEDRIC, LAST OF THE MAD TOURNEMEN, IS DEAD. SLAIN BY HIS OWN DESPERATE SERFS. PRINCE VALJANT LEANS WEARILY UPON HIS WORD. PANTING, HIS TERRIBLE ORDEAL OVER. THEN HE BECOMES AWARE OF AN EVEN GREATER DANGER! THE FEAR ON THE FACES OF THE SOLD. AS SLOWLY GIVES WAY TO A MORE DANGEROUS MOOD. FREEDOM! FOR THE FIRST TIME IN THEIR DRAB LIVES THEY ARE FREE OF THEIR HORRIBLE MASTERS!

AND VAL WELL KNOWS THAT FREEDOM IS ONLY FOR THOSE WHO EARN IT! WHEN IT COMES SUDDENLY TO A SLAVE PEOPLE IT IS TOO INTORICATING AND ENDS IN CHAOS!



"ATTENTION" HE BARKS. "HOLD THIS CASTLE IN KING ARTHUR'S NAME! YOU WILL TAKE ORDERS FROM ME UNTIL THE KING APPOINTS AN ADMINISTRATOR. RETURN TO YOUR DUTIES!"



THE SOLDIERS HESITATE. IN THEIR EYES GLOWS THE LUST FOR AN ORGY OF DESTRUCTION BEFORE THE COMMANDING FIGURE OF THIS RESOLUTE YOUNG KNIGHT THE OLD HABIT OF OBEDIENCE RETURNS. THEY OBEY.



CEDRIC IS RELEASED AND COMES TO HELP VAL CARE FOR HIS WOUNDS.



ALTHOUGH HE HAS FULFILLED A QUEST IN THE SERVICE OF HIS KING, VAL FEELS NO SATISFACTION. DECEIT, BETRAYAL, SHREWDNESS AND FALSEHOOD HAVE BEEN THE WEAPONS HE HAS USED, AND IN THIS GRIMY CASTLE, AMONG THE BRUTALLY DOWNTRODDEN SERFS, HIS HEART IS SICK WITHIN HIM.

NEXT WEEK — The Dungeons.

Hal Foster

Hal Foster says, "It is simple to draw the skull in any position — only the flesh changes. Every skull is identical in construction, so why not practice drawing it in

every conceivable position until it is thoroughly memorized? I sketch in a skull first, then add the features and expressions desired." See opposite page.



# JIMMIE HATLO



For colored Sunday comics, the half-page size is used more than any other. This is an example of a half-page comic by Jimmie Hatlo, one of the outstanding humor-

ists among the cartoonists. His drawings are taken from situations depicting the frailties of the human race. Hatlo makes good use of blacks.

# O. SOGLOW



Otto Soglow is a master of the simple outline technique. The Little King never has a word to say—the pictures speak for him. In a pantomime strip, it is necessary to

sustain clear, understandable continuity without the aid of words, and Soglow, with his surprise endings, has this ability to a high degree.



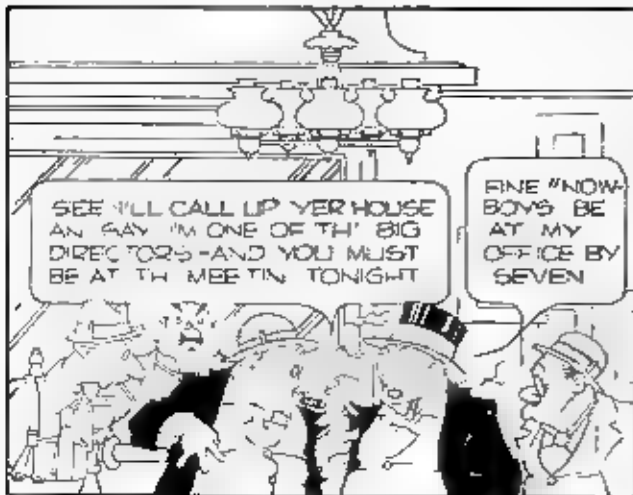
Copyright 1948 King Features Syndicate, Inc. World rights reserved

1-21

## Bringing Up Father

Registered U.S. Patent Office

By George McManus



Copyright 1948 King Features Syndicate, Inc. World rights reserved

1-21

This page has been designed to sell in three different forms. It can be sold as a full page with both comics, as

a two-thirds page with "Bringing up Father" alone, or as a one-third page with "Snookums"



# DICK TRACY

FROM WHAT B.O. PLENTY TOLD ME OVER THE PHONE, THIS WOMAN HAS AMNESIA. SHE'S BEEN AROUND HERE FOR SEVERAL DAYS.

HELLO, HEY YOU! HELLO, HEY YOU!

IT'S MR. LACY! I'LL LET HIM IN.

AN OLD BOOK, WELL, YOU DUG UP SOME READING MATERIAL FOR YOURSELF, EH?

HELLO, B.O.

HERE, YOUR DOG FOUND A BOOK.

YOU DON'T SAY! RIGHT THERE'S THE LADY WITH THE MAGNESIA, MR. MACY.

WHEN GERTIE SAID SOMETHING ABOUT IT BEING COLD IN HERE, SHE SAID IT REMINDED HER OF HER NAME!

IT'S DRIVING US CRAZY.

YOU SHOULD HAVE REPORTED THIS TO ME SOONER, B.O. NOW, TELL ME THE WHOLE STORY—FROM THE TIME YOU FOUND HER IN THE SNOW.

WELL, NOW YOU SEE, I WAS ONE OF EIGHT BOYS. MY PAPPY—

BOOK—

NO—NO, SPARKLE! DON'T PLAY WITH THAT DIRTY OLD BOOK.

I'LL THROW IT IN THE STOVE.

NO—NO!

MY BOOK! SHE'S REACHING IN THE FLAMES!

SHE'LL BURN HER HANDS!

MY BOOK—I HAD IT. WHEN THEY SEIZED ME, SEE! INSIDE THIS FRONT COVER! MY NAME!

Courtesy Chicago Tribune-New York News Syndicate, Inc.

In studying continuity, you can pick up a lot of tips and information following the antics of Dick Tracy in the daily strips and Sunday pages. Watch the over all

plan, the plots, the dialogue, and the action. Dick Tracy is so popular that his name is synonymous with the word "detective."

# Gasoline Alley

Reg. U. S. Pat. Off.  
Copyright 1941 by The Frank King Tribune

10-3

King

HONEST! YOU WERE WONDERFUL IN SCRIMMAGE TODAY.

THINK SO, JUDY?

IT MUST BE GRAND TO BE BIG AND STRONG AND TO PLAY FOOTBALL!

I'M JUST LUCKY.



Courtesy Chicago Tribune New York News Syndicate, Inc.

This is a family- and human-interest page that is always refreshingly humorous. The clear outline and simplicity of drawing stand out in Frank King's work; his com-

position is particularly to be noted because of its large areas of flat color uncluttered by lines and accentuated by the use of solid blacks.

## Two-column panels

### CUTIES ❖ By E. Simms Campbell



"She was just about to back out of marrying him . . . but her father had already rented out her room."

### Susie Q. Smith ❖ By Linda and Jerry Walter



"I'm grooming myself to be a woman senator . . . Slugger, Owlie and Muscles have already promised to vote for me!"

The panel comic with a caption underneath was popularized by *The New Yorker*. In the last few years, it has caught on with newspapers in a big way. It is now in great demand.

Sims Campbell can draw very beautiful gals. His two-column panel, "Cuties," is a combination of sparkling gags and good drawings. His work appears in national magazines and is well known in the advertising field.

Linda and Jerry Walter are a husband-and-wife team who do "Susie Q. Smith," a bang-up teen-age comic. The most unusual thing about these two is that each can dream up ideas and each can draw the comic.

Don Flowers has a smart and up-to-the-minute style in drawing "Glamor Girls." He follows the very latest fashions and knows how to spot in blacks for good reproduction. This comic also appears in a full-color weekly page.

### GLAMOR GIRLS ❖ By Don Flowers



"I'll find me a husband and be back for this one."

Generally speaking, it is easier for the beginner to break into cartooning with two-column comics than with strips, Sunday pages, sports cartoons or editorial cartoons. Two-panel cartoons appear in both newspapers and magazines.

Richter is an artist with a nice free style. His drawings are pleasing and simple. They seem to be done with no effort—but don't let that fool you. He is a hard-working cartoonist and thinks nothing of doing a picture over ten or fifteen times until he's sure it's right.

Dick Wingert took a year, drawing for *Stars and Stripes*, to finally evolve "Hubert," but when he did, it was worth it. Shaped as no man has ever been shaped, faced with a face no man has ever had, Hubert is something completely different. Wingert's work is based on wholesome, roughhouse humor.

Mister Breger is always good for a smile or a laugh. As a consistent performer, his average is high. He takes the part of a bewildered but stubborn simpleton whom everyone loves. The shading in this Breger drawing is done with Craftint.

## Strictly Richter



Copyright 1948, King Features Syndicate, Inc. World rights reserved

10-19

"I'm the only one on the team with dishpan hands!"

## HUBERT - - By Dick Wingert

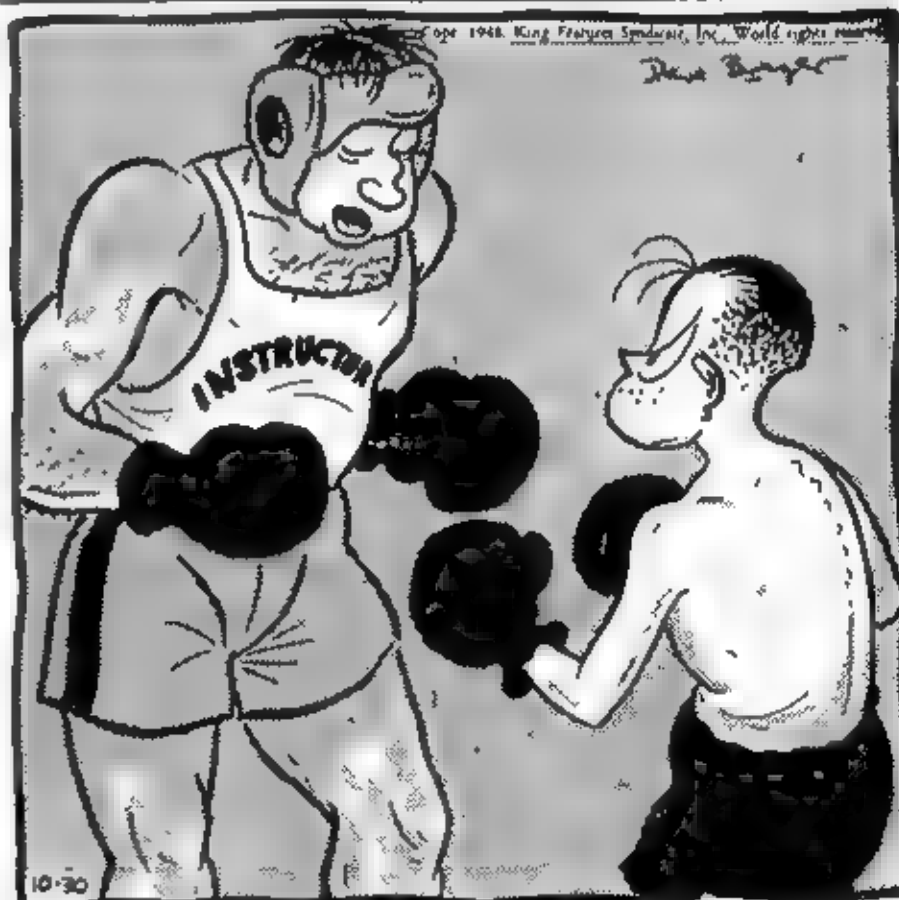


Copyright 1948, King Features Syndicate, Inc. World rights reserved.

Wingert  
10-25

"Pay no attention to him, Mother—we'd love to have you for a few months."

## Mister Breger



10-30

"For your first lesson, Mr. Breger, I wish you'd go EASY on me—you see, I'm datin' my girl tonight....!"



# GEORGE CLARK



George Clark is a perfectionist in his drawing—he will work on a character, doing innumerable sketches, until he is satisfied that it is just right. This is how he does his panel, "The Neighbors": 1. Preliminary sketching

of the characters in different positions. 2. Using the models of preliminary rough, the artist sketches the composition in pencil. 3. Pencil lines are erased so that they are barely visible. Now they are gone over with

## The Neighbors

By George Clark



Reg. U. S. Pat. Off.  
Copyright, 1944, by The Chicago Tribune

9-13

"All summer I couldn't wait till school started. Now I start watching for the bus an hour before they're due home."

## The Neighbors

By George Clark



Reg. U. S. Pat. Off.  
Copyright, 1944, by The Chicago Tribune

9-16

"I want a girl I can confide in and tell my plans for the future—and maybe to borrow a buck from when I need it."



india ink and a No. 3 sable brush. 4. The picture progresses in brush outline of girls and the indication of background. 5. The complete outline is finished. The picture is now studied for effective spotting. 6. Solid

blacks are put in on dress, shoes, and trousers. 7. Touches of crayon on slacks, hair, apron, and vest of background figure. The panel is now signed and ready for the syndicate.

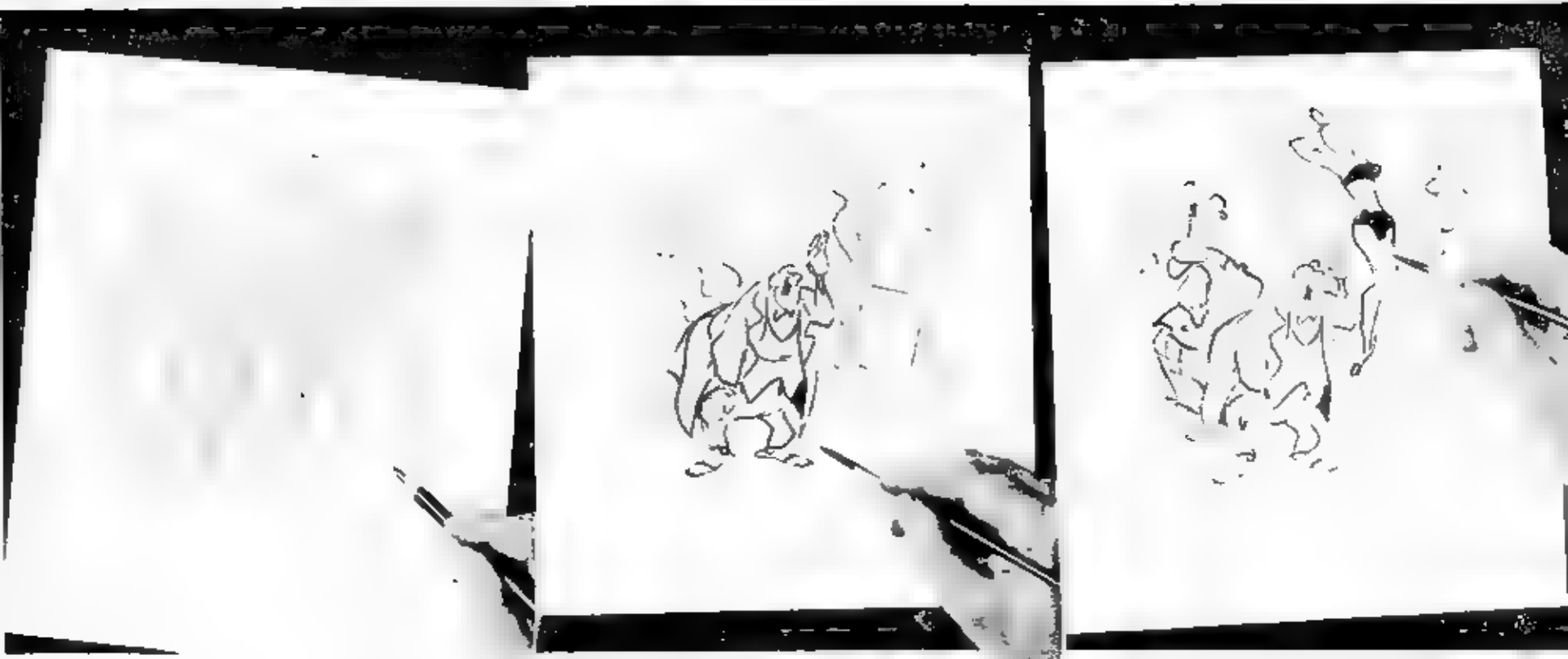


Clark is an artist's artist. When he draws a kitchen stove, you may be sure it's a stove that actually belongs in somebody's kitchen. He maintains an extensive picture file from which he selects models which are reproduced on a large screen by a movie projector. His passion for authenticity in his drawings has won the confidence of readers and editors alike, who recognize his backgrounds as typical scenes from life.

Copyright 1948 by Chicago Tribune



# "Grin and Bear It"



1. Lichty starts his drawing by doodling with a carbon pencil. Figures and composition are done in one quick swoop. 2. The prominent figures in the composition are then started with a No. 3 sable brush. The artist seems to have the same easy control of the brush as of the

pencil. 3. He continues outlining and spotting the figures in brush. 4. At this point, the artist starts with the crayon, emphasizing the two figures which are the center of interest. 5. He now finishes the outlining in ink and smooths out the rough spots in chinese white.

*Courtesy Chicago Sun-Times Syndicate*

Lichty at work



GRIN AND BEAR IT

By Lichty



"you cut me from \$5,000 to \$3,500 a week—And you wonder why I'm driven to communism?"



6. After the finishing touches, the picture is ready to be signed. The syndicate adds copyright and date lines, and will also attend to the mechanical part of putting on the caption and the printed gag.

Lichty began his career as a retouch artist, and at

one time drew a comic strip. His current activity is doing two-panel cartoons for the enjoyment of millions of newspaper readers. In his drawings he gets outlandish humor, fun, and action. All this, tied up with his particularly funny ideas, makes him unbeatable.

Courtesy Chicago Sun-Times Syndicate

GRIN AND BEAR IT

By Lichty

GRIN AND BEAR IT

By Lichty



"These are the General's last words--He wanted them filed in triplicate!"



"A lotta European countries ain't gonna be impressed when they find out this sorta thing happens on the Freedom Train!"

## Large-panel comics



This is a cartoon panel abounding in solid humor, with a base in the actual behavior of you and me in our everyday lives. Hatlo is the envy of all cartoonists because he doesn't have to think up his own ideas. They're all sent in to him by interested readers, to whom he gives credit when the drawings are published.

## METROPOLITAN MOVIES

Reg. U. S. Pat. Off.—All rights reserved.

Copyright 1948 by United Feature Syndicate, Inc.

You find yourself liking, and sympathizing with, the people in the down-at-the-heels brownstone New York houses which Denys Wortman portrays so accurately. The people and the settings are, of course, real—the characters are typical, and the houses they live in are drawn from actual examples. In the cartoon reproduced here, no one questions the reality of the cracking plaster and the interminable stairways with their dust-catching banister rails.



"Have ya got something that would do for a suitcase, Mrs. Brown? I won a 10-day, all-expense de luxe trip to Bermuda on a quiz show last night."

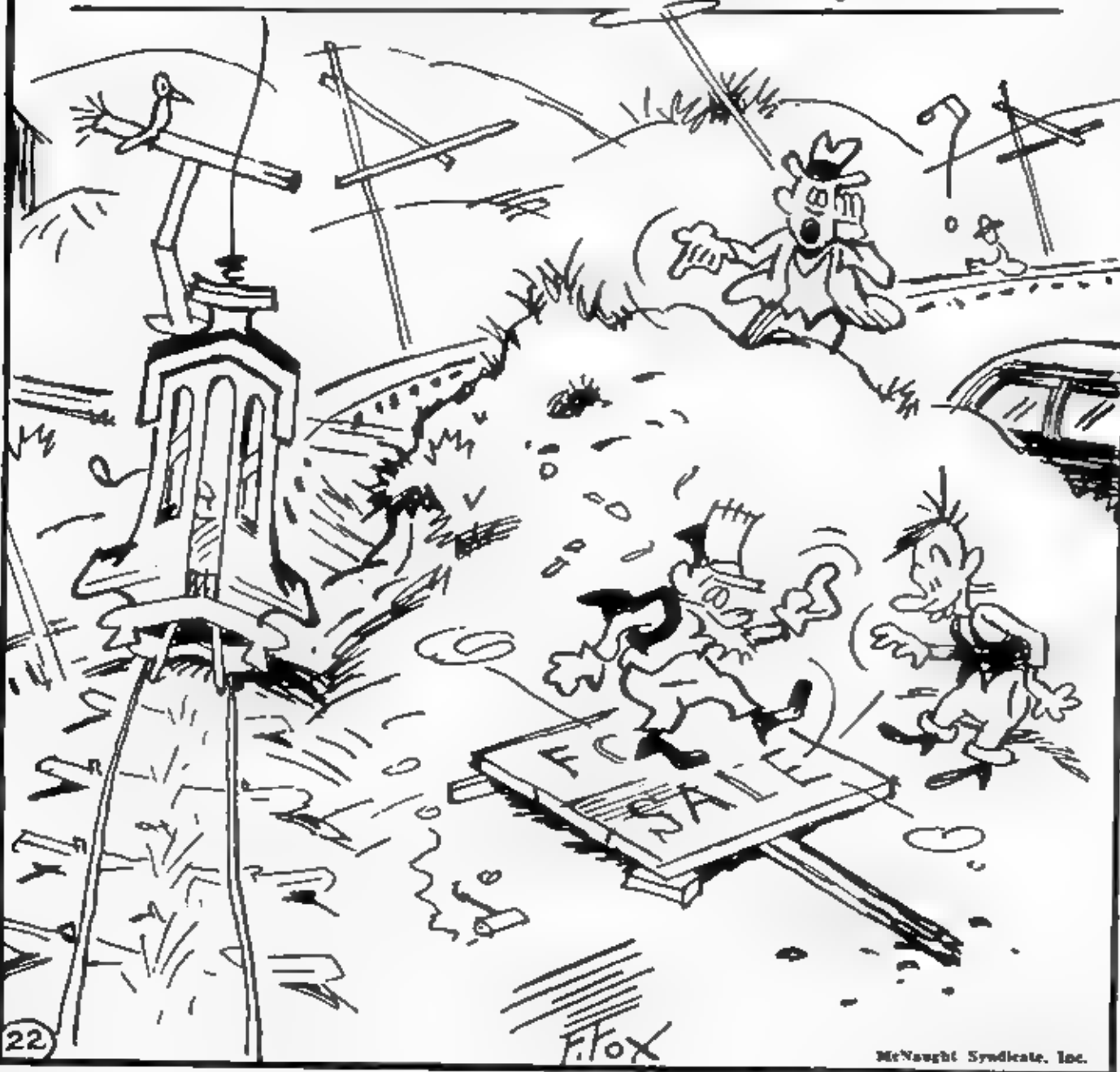
## Large-panel comics

When you have appeared on the cover of *Time*, you have "arrived"—meet Mr. Webster! In "The Unseen Audience" he ribs the life out of radio, and according to *Time* he is possibly radio's severest critic. Webbie's "Casper Milquetoast" is now a byword in the English language. "The Timid Soul," "The Thrill that Comes Once in a Lifetime," "Life's Darkest Moment," and "Bridge" are all panels of top quality.



## The Toonerville Trolley That Meets All The Trains

"HEY, SKIPPER! WHEN YOU FINISH GIVING THAT TAP DANCING LESSON, BE SURE TO PUT MY SIGN BACK WHERE YA GOT IT!"



Fontaine Fox is a master at putting over an idea in a few words. The "Toonerville Trolley" cartoons will go down in cartoon history as among the most beloved of our time. The highly original Mickey McGuire and the Terrible-Tempered Mr. Bang have millions of sympathizers in spite of their eccentricities—or because of them.



# "Believe it or not!"

## The Story of ROBERT L. RIPLEY

No other name and no other phrase have gripped the imagination and interest of people throughout the world to such an extent and for such a long period of time as "Believe It Or Not—Ripley."

Ripley draws and describes four to seven oddities every day of the week for more than 70,000,000 newspaper readers in every part of the globe. His syndicated cartoons are printed in seventeen languages in thirty-eight countries and appear in 326 newspapers. His fame has been augmented by motion pictures, daily radio broadcasts, and numerous books.

Like many other successful Americans, Robert L. Ripley achieved his present status only after long years of back-breaking work and countless disappointments. He was a small-town boy, born of poor parents, in Santa Rosa, California. His father, a carpenter, died when Ripley was twelve. LeRoy, as young Ripley had been named, helped support his mother, younger brother, and sister by polishing gravestones after school and by pitching for the local ball club for which he was paid in small change.

During the summer months, he drew posters for local ball games, the work through which he landed a job as a sports cartoonist for the *San Francisco Bulletin* at \$8 a week, later increased to \$10. After a year at this work, Ripley was fired for asking for a \$2.50 rise in salary. Thereupon, he landed a similar job at the *New York Globe*. While there, Ripley was confronted on one particular day with turning in a cartoon to his editor with only dull sports copy and little current news available for sketching. After drawing numerous cartoons throughout the day and destroying them all, he sketched a series of unusual happenings. Studying this completed cartoon—just another day's work and a bad one at that, as he thought—Ripley suddenly scratched out the original caption and wrote in its place: "Believe It Or Not!" Then, dismissing the matter from his mind, he went home—much ashamed of his "poor day's work."

On the following day, December 19, 1918, the first "Believe It Or Not" cartoon appeared. Much to the artist's amazement, it drew considerable comment from both readers and fellow newspapermen. From then on, the demand grew until the "Believe It Or Not" feature moved to the *New York Post*. In 1929, a contract was signed with King Features Syndicate, the organization which now handles his world-wide distribution.

Success came to him suddenly on the day he pub-

lished the fact that "Lindbergh was the 67th man to make a non-stop flight over the Atlantic Ocean." Lindbergh did make the first solo non-stop flight. He was, however, preceded by one airplane with two men and by two dirigibles with a total of sixty-four men.

Ripley receives thousands of letters each year and has a large staff assigned solely to handling this large volume of correspondence. Other members of his large staff spend their entire time in research, seeking the proof which must accompany each unusual fact, while linguists are constantly at work translating the curiosities into more than a score of languages.

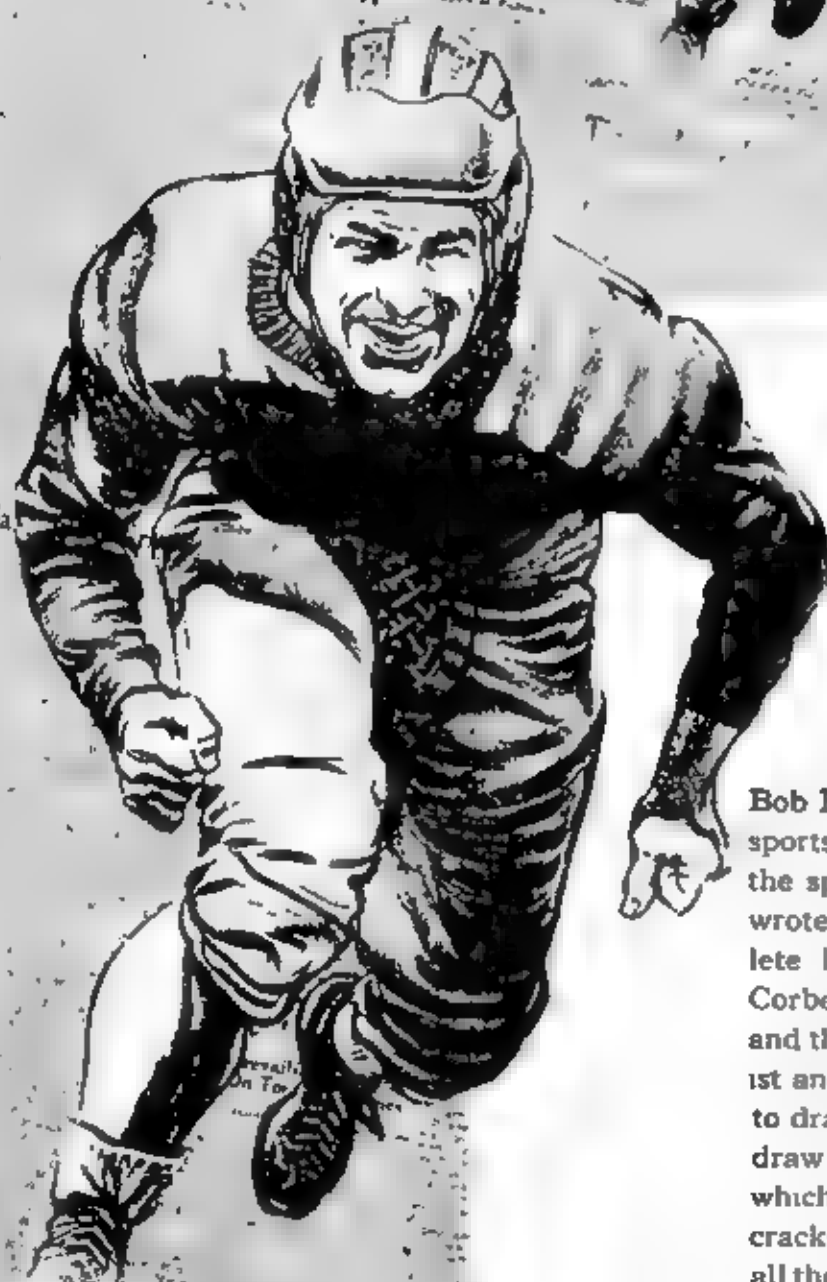
When Max Schuster, of Simon and Schuster, suggested that he write up a collection of Believe-It-Or-Nots for a book, Ripley replied, "I'm just a two-cent man" (the price of a newspaper). The book was published to sell for \$2.50. About 2,000,000 copies have already been sold. The books also are published in England, Australia and India, the latter volume being a translation from the English language. He is also the author of *Ripley's Ramble 'Round the World*, published in 1924; *The Handball Guide*, in 1925; *Boxing Record Books*, in 1926, and *Ripley's Ramble 'Round South America*, also in 1926.



Setting the Pace

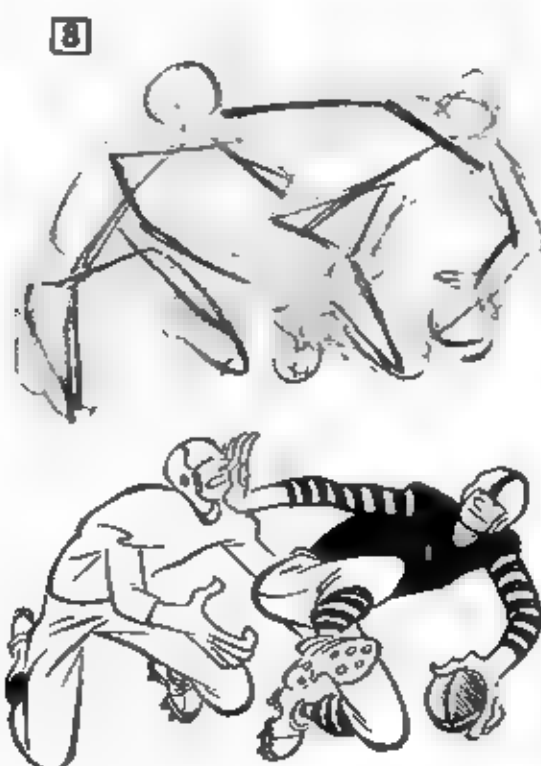
DODGERS TURN  
TO NEW TALENTDodgers Will See Action  
Against Rockies TonightGREAT GUARD.  
DOMINIC

Penn Streaks Imperil Lions

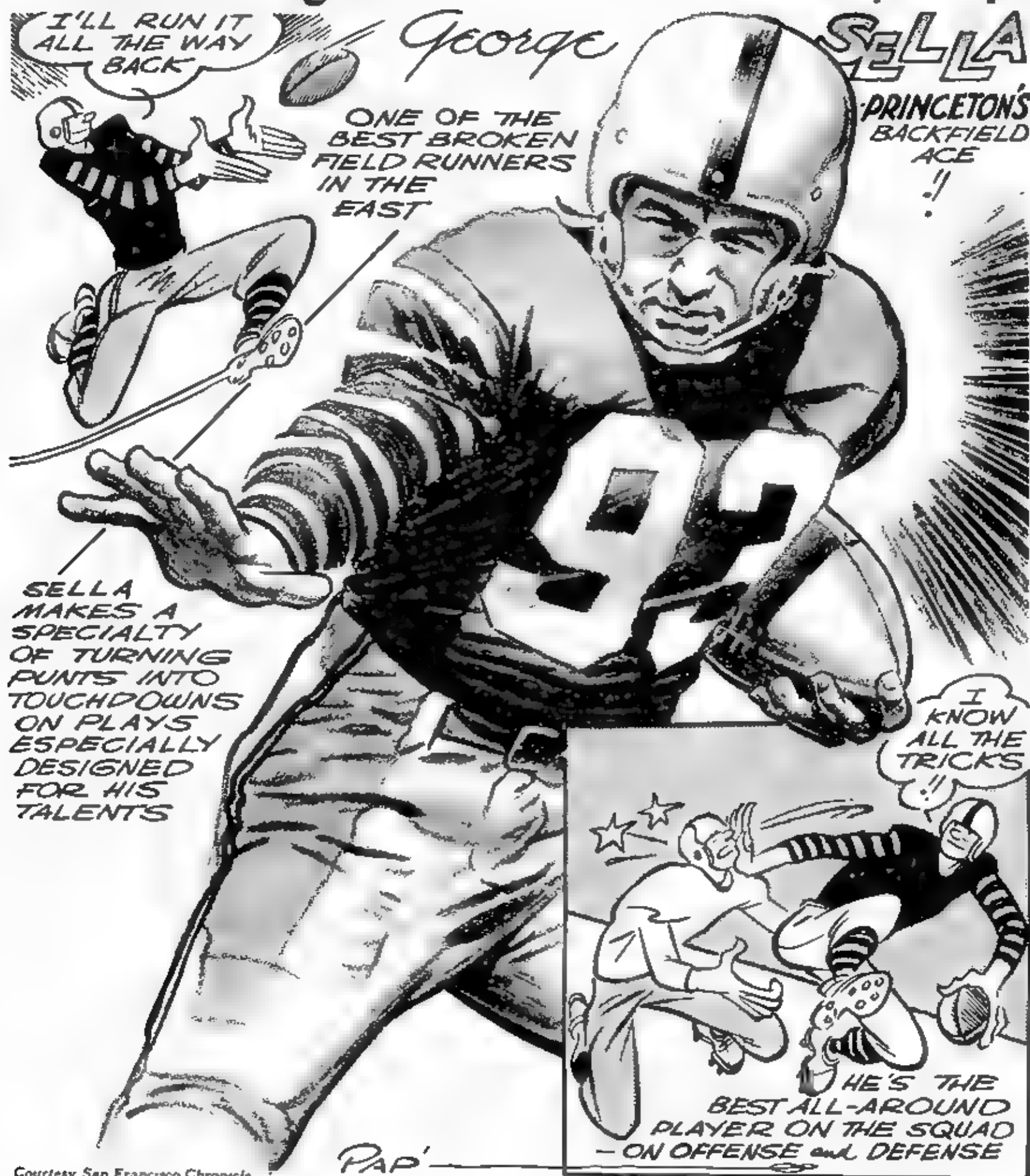
Lions Are Unbeaten in Eleven Games and  
Munich Stars Lead in Scoring

Bob Edgren, Tad Dorgan and Igoe set the fashion in sports cartooning a great many years ago. In those days the sports cartoonist not only drew the cartoons but wrote the accompanying articles. Edgren was an athlete himself. In interviewing Jeffries, Fitzsimmons, Corbett and Sharkey, he'd put the gloves on with them and then do the article. Tad started as a sports cartoonist and writer. He disabled his right hand and learned to draw with his left. He gave up sports cartooning to draw the panels, "Indoor Sports" and "Outdoor Sports" which became household words in their day. His wisecracks and coined expressions were the most original of all the cartoonists'. I, myself, started as a sports cartoonist and wound up drawing "Reg'lar Fellers." Today, the boys just concentrate on the cartoons, and do a magnificent job. They go to the fights, ball games, hockey and wrestling matches—and they have ringside seats. Then they report to the office and do the cartoon. On the following pages you will see the work of our finest sports cartoonists.





# Talented Tiger . . . . . by Pap'



Courtesy San Francisco Chronicle

AP Newsfeatures

On the opposite page is a step-by-step demonstration showing how "Pap" draws a sports cartoon.

1. This is a photograph of George Sella, an outstanding Princeton football player.
2. A rough outline sketch of Sella in blue pencil, taken from the photograph.
3. Going over the blue pencil with a carbon pencil, and sketching in greater detail.
4. Now the shading starts by roughing in the areas of light and shadow.

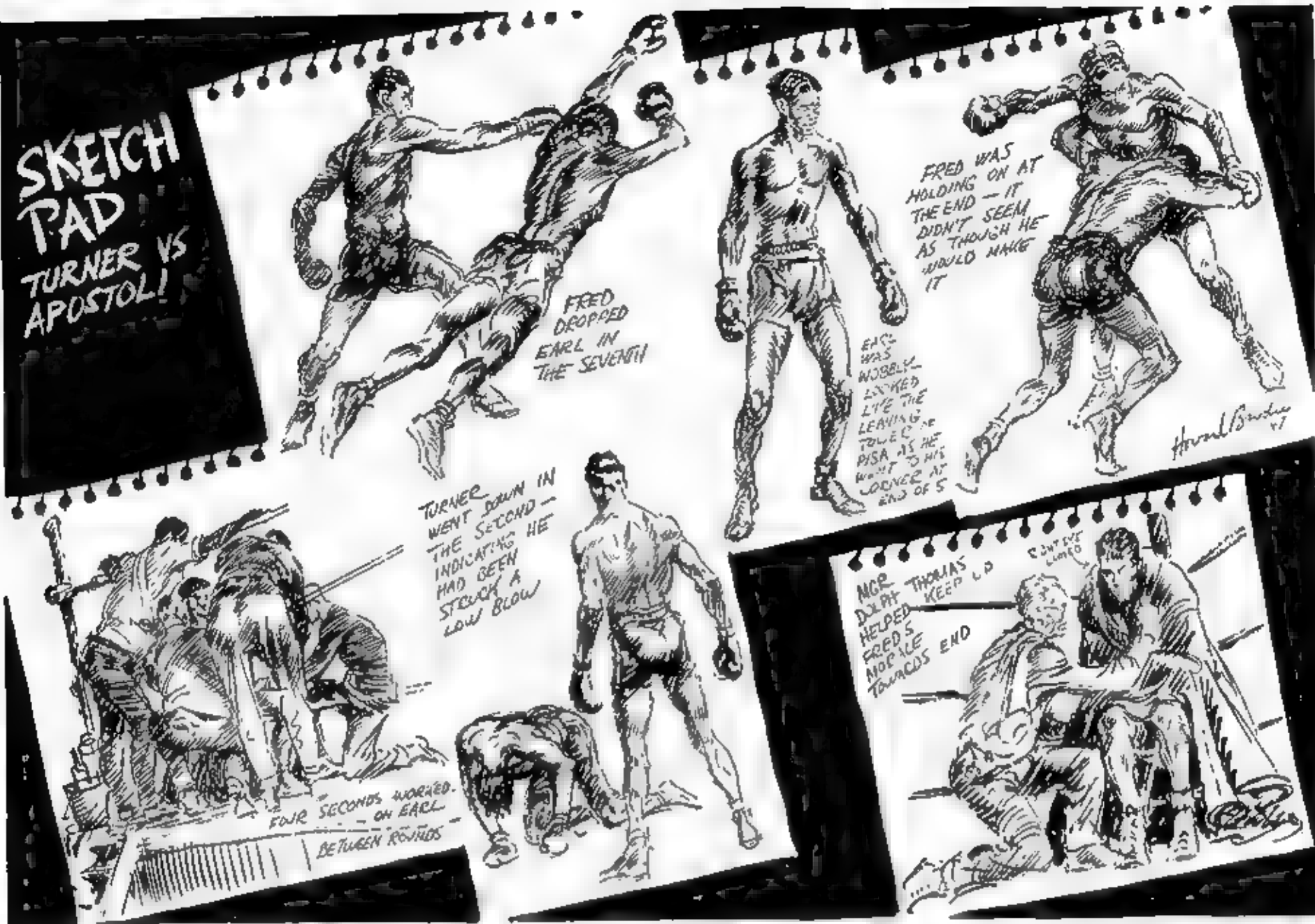
5. Going over in detail the shading of the helmet, face, sweater, football, hands, and pants.
6. Closeup of the face and helmet, showing how the original drawing looks on pebble board.
7. Throwing a shadow to the right of the figure, making the figure the center of interest.
8. Roughing in small comic cartoon in pencil and then finishing in ink.
9. This is the way the cartoon was finished, ready for distribution by the AP Newsfeatures Syndicate.

## HOWARD BRODIE

Howard Brodie's work is straight pen-and-ink illustration at its best. The figure work and action are superb. It has a sketchy touch which gives it a looseness that ordinary pen-and-ink illustration is apt to lack. With all this violent action, the figures are in perfect balance. Try a lot of rough pencil sketches of these figures and see if you can catch the spirit of the players. They're so bubbling over with pep that you can practically feel the action yourself.

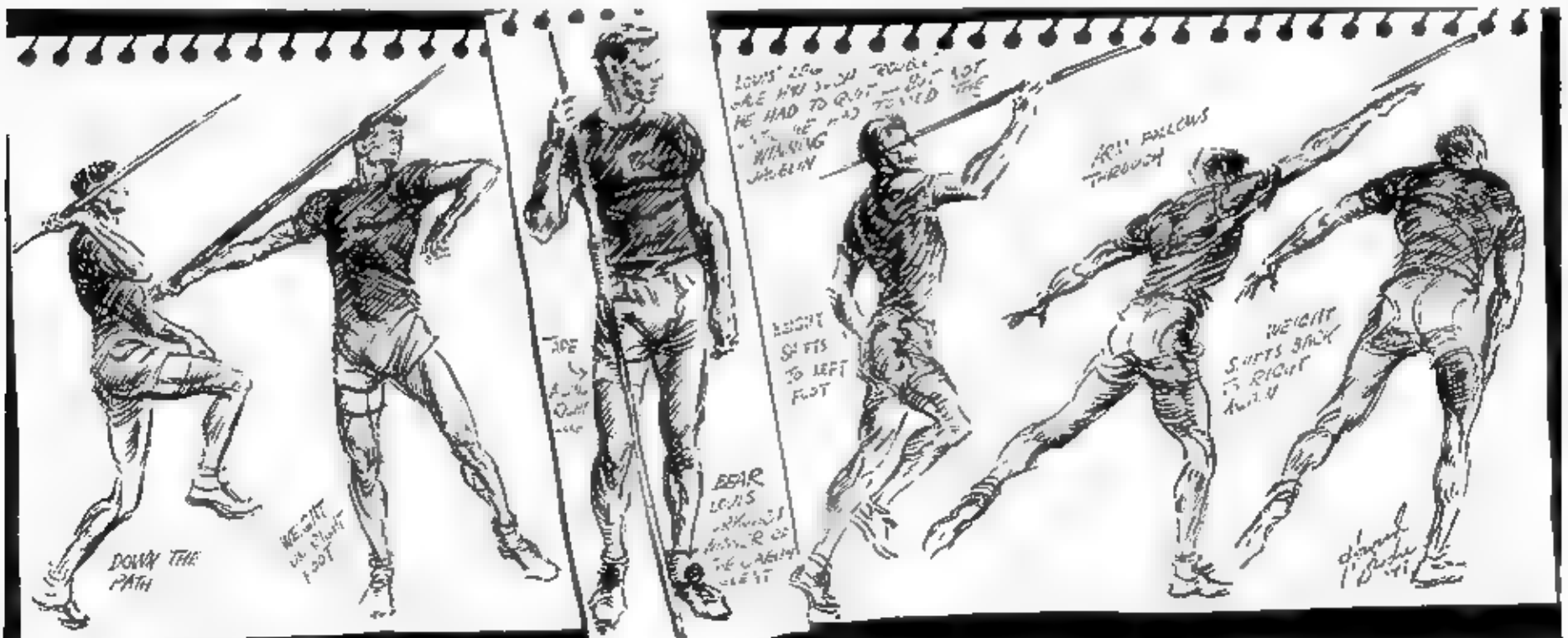


*Courtesy San Francisco Seals*



This is a unique idea for laying out a sports cartoon. The title is "The Sketch Pad." Brodie is noted for his on-the-spot sketches, and it occurs to me that he must have stumbled on this title by ripping the sketches out of his sketching workbook and laying them out on his drawing table. Not only is this good drawing, but you

may be certain that Brodie made sure he depicted the action correctly. A sports cartoonist must train himself to be observant of exact details of action—his large newspaper audiences are critical of the slightest inaccuracies. Mere anatomical literalness can be dull, but Brodie's work is full of life and rhythm.





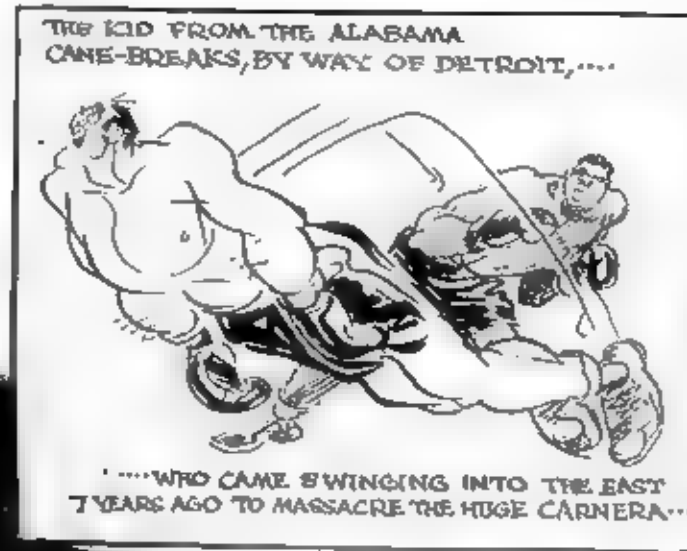
# WILLARD MULLIN



Courtesy New York World-Telegram

Willard Mullin's cartoon is done on pebble board with crayon, pen, and brush. The size of the original is 14x16 inches. Study the facial expressions, hands, overcoats, and wrinkles in clothing. The artist knows how to de-

pict people handling a gun or club -the action is well worth your closest attention. Notice that the faces are done in delicate pen line, and rounded out with crayon shading—an effective technique in sports cartooning.



Courtesy New York World-Telegram

Here is where Mullin excels. His portrait work is well represented by the Joe Louis head. From the standpoint of violent action, his drawing is in a class by itself. In doing this type of drawing, he uses a very fine pen

line on a pebble board and draws in the picture over the preliminary pencil rough. You can get this effect only by sketching rapidly—a skill which takes time and a lot of practice in drawing exaggerated action.



# Editorial Cartooning

## by C. D. BATCHELOR

The political cartoon has a long and distinguished history. In this brief account, I cannot undertake to more than hint at its past, and, in its present history must unfortunately be guilty of grave omissions.

The past of the political cartoon in the English-speaking world calls to mind such masters as Partridge, Tenniel and Raven-Hill of *Punch* magazine. Shepard, also of *Punch* in our own time, is doing notable work, and Low of the British newspapers who enjoys wide and deserved syndication cannot but be included.

It can certainly be truly said that European history has felt the force of such masters as Goya, Daumier, Forain, and Louis Raemaekers. The last mentioned exerted a journalistic influence in the First World War second to none.

Coming to our own country's past there were such giants as Thomas Nast, Keppler, Davenport, W. A. Rogers, C. G. Bush, and Oscar Caesare. The first named, and easily the foremost American political cartoonist, wielded an influence probably not realized by the present generation.

Currently doing distinguished work for the American press are R. L. Lewis, Fitzpatrick, Herblock, Packer, Burris Jenkins, Rube Goldberg, Kirby, Duffy, Werner, "Ding," Burck, Orr, Parrish, Shoemaker, Talburt, and a great many others. John T. McCutcheon, although not currently active, has been one of the great figures in political cartooning, and especially in the Middle West has been a notable and abiding influence.

Almost any daily newspaper will be found supplementing editorial policy with the work of one of these men. The fact that they are so consistently used is proof, if proof be needed, that the editorial cartoon is regarded by editors and publishers as a force in forming public opinion—that nebulous thing which, in the last analysis, rules a democracy.

The approach of these men to their work will, on examination, be found as various as their personalities. Some use humor, some satire, some sentiment, some pity, some even an appeal to reason, and invariably they all employ caricature at one time or another.

Caricature can be one of the most effective weapons in the cartoonist's arsenal. Low, among the men now working, is unequalled in its use. In this country, "Ding" and Herblock employ this aid with great and distinguished skill. Nast, in his cartoons which followed roughly from the early reconstruction period to the gay nineties, was so successful as a caricaturist that he scorned to label his characters. They were so apt and devastating that politicians and ill-doers feared the censure of his pen. Among the masters of European caricature were Daumier, Forain, Olaf Gulbransson, Will Dyson, and Louis Raemaekers. Forain and Daumier have undoubtedly influenced our own draughts-



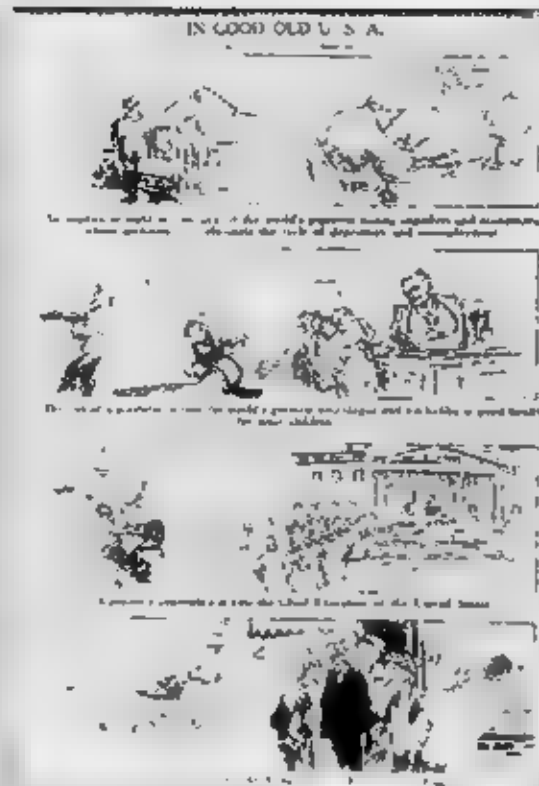
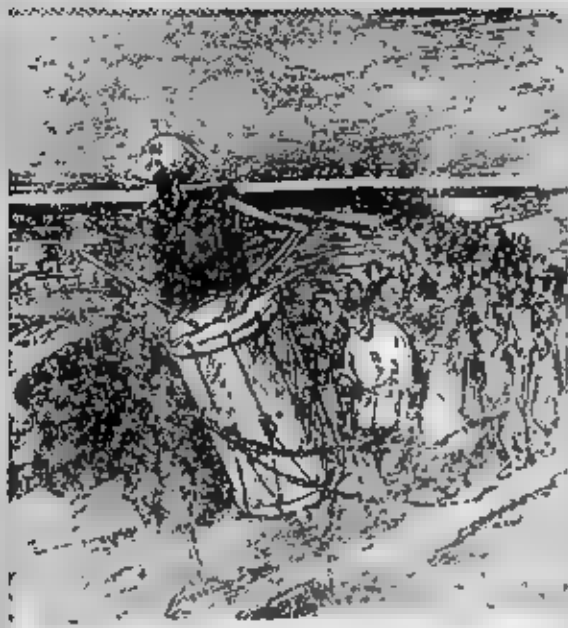
men as much as any Europeans, although the clear engraver-proof technique of Low of Great Britain can be seen as no less an influence on some.

American newspapers have increasingly used the political cartoon to supplement with its force the political editorial. This seems reasonable in many ways for the cartoon can very often aptly state the thesis and argument of a whole column of writing. But even though this cooperation prevails in many cases, the cartoon should at all times be considered a unit in itself, self-explanatory, and capable of entire understanding without any assistance editorially. The very brevity and clarity of the cartoon is its power.

The editorial cartoon has been used in ways that cannot be regarded as political—as a social force in warning the public of the dangers of careless driving; in VD education; in combatting cancer, tuberculosis, and other diseases; in showing the waste and horror of war.

With the increase in scientific progress, one matter which cannot fail to raise some conjecture in the mind of the editorial cartoonist is the possibility facing him in the new world of television and electric transmission of the printed page and picture. While no one can be so sanguine as to assume the role of the prophet, it seems reasonable to suppose that whatever the means of communication, the cartoon drawn as a commentary upon political events will survive as long as political writers seek to impress their thoughts on the minds of readers.

And that age of expression will only die when men no longer have a love of freedom, freedom to laud or criticize, freedom to approve or reject, freedom to think and act like free men under a government of their own choosing. If that time should ever come, the political cartoonist will have plenty of company in the unhallowed grave of those who cherished not this liberty which our forefathers bequeathed us in "blood, sweat and tears."



**1922** ROLLIN KIRBY  
*The World, New York*

**1926** D. R. FITZPATRICK  
*St. Louis Post-Dispatch*

**1929** ROLLIN KIRBY  
*The World, New York*

**1924** JAY NORWOOD DARLING  
*New York Tribune*

**1927** NELSON HARDING  
*Brooklyn Daily Eagle*

**1930** CHARLES R. MACAULEY  
*Brooklyn Daily Eagle*

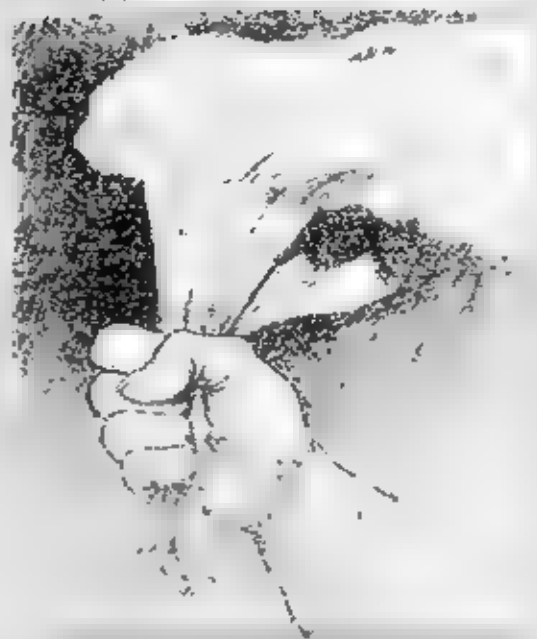
**1925** ROLLIN KIRBY  
*The World, New York*

**1928** NELSON HARDING  
*Brooklyn Daily Eagle*

**1931** EDMUND DUFFY  
*The Sun, Baltimore*

# Pulitzer Prize Winners

A WISE ECONOMIST ASKS A QUESTION



"Come on in. It's just you right. I used to know your daddy."



IF SHARD THE BELOW WAVE

**1932** JOHN T. MCCUTCHEON  
*The Chicago Tribune*

**1935** ROSS A. LEWIS  
*Milwaukee Journal*

**1939** CHARLES G. WERNER  
*The Daily Oklahoman*

**1933** HAROLD MORTON TALBURT  
*Washington Daily News*

**1937** CLARENCE DANIEL BATCHELOR  
*Daily News, New York*

**1940** EDMUND DUFFY  
*The Sun, Baltimore*

**1934** EDMUND DUFFY  
*The Sun, Baltimore*

**1938** VAUGHN SHOEMAKER  
*Chicago Daily News*

**1941** JACOB BURCK  
*The Times, Chicago*

## Pulitzer Prize Winners

British Phone



### But Where Is the Best Going?

UP FRONT WITH MAULDIN



61      402-6637      "bushes with flowers in  
 a big yard"      of 24-40      "mosses"      "bushes"  
 24-40      Mosses      Mosses

PEACE TOTAL



## Time to Bridge That Gulch

## Still Racing His Shadow



The Pulitzer Prize Awards to cartoonists are made by the Trustees of Columbia University on the recommendation of the Advisory Board of the Graduate School of Journalism. Any cartoonist is eligible for consideration each year, irrespective of the fact that he may have received a prize in any previous year. The prize (\$500) is awarded for a distinguished example of a cartoonist's work published in an American newspaper during the year, the determining qualities being that the cartoon shall embody an idea made clearly apparent, shall show good drawing and striking pictorial effect, and shall be intended to be helpful to some commendable cause of public importance, due account being taken of the whole volume of the artist's work during the year.



**1942** HERBERT LAWRENCE BLOCK  
NEA Service

**1945** BILL MAULDIN  
United Feature Syndicate

**1948** REUBEN L. GOLDBERG  
The Sun, New York

<b>1943</b>	JAY NORWOOD DARLING <i>New York Herald Tribune</i>
<b>1946</b>	BRUCE ALEXANDER RUSSELL <i>Los Angeles Times</i>
<b>1923</b>	No Award

<b>1944</b>	CLIFFORD K. BERRYMAN <i>Washington Evening Star</i>
<b>1947</b>	VAUGHN SHOEMAKER <i>Chicago Daily News</i>
<b>1936</b>	No Award



# WILLIAM CRAWFORD

— HUNGER FOR



1 "The first 'rough,' drawn on newsprint and submitted to the editor along with other roughs at the morning editorial conference. When approved, I start work."



2 "With an idea in mind, not fully worked out, I start to feel around for characters and facial expressions in preliminary sketches. I work with the board on my lap."



4 "I slap in the ink with dry brush for the first heavy accents. The effect of impact in this drawing is achieved by the pyramidal forms and accented dark areas."

Bill Crawford says, "The student of cartooning should, it seems to me, face one basic fact—his drawing problem. Exclusive of subject matter, it is exactly the same as it is in the most serious form of art. In a nutshell, the cartoonist and the artist in the ivory tower must arrange lines and shapes on a two-dimensional surface in an interesting or convincing fashion."

"In too many commercial courses, the emphasis in the cartoon department is on technique alone. Technique is important when it comes to selling and reproducing work, but it should be the last concern of the student, not the first. Despite the flood of Ten-Easy-Lessons advertising, the serious student, with few exceptions, can expect a long pull before he arrives at the 'fame and fortune' goal. This is a pull, however, that can



3 "First draft of the finish. Sketchy lines are drawn in blue pencil because they do not photograph. No attempt is made to follow the rough exactly."



5 "Litho crayon now added to give gray values and other modeling. Now come the finishing touches and some drawing with white paint to build up the light values."



## WILLIAM CRAWFORD

be thrilling if his efforts are directed at how to *think* about drawing rather than how to find short cuts through technique. After all, cartooning and caricature are mental, not physical, processes. One cartoons with his head, not his pen, brush, or crayon. If you *think* right about a line, it takes very little facility to put it down right. Except where highly complicated engraving methods are employed, anyone who can write his name legibly has the technique to draw salable cartoons.

"The incipient cartoonist cannot be taught to be funny, but if he feels the humor and satire of life, a serious study of good drawing, plus thousands of on-the-spot sketches, will pay off in a million rewarding moments, if not a million dollars."



Courtesy Newark Evening News

"Finished cartoon now ready for final 'tickling' with litho crayon (No. 3) and jet black pencil. White lines give mirage effect on 'next Fuehrer.'"

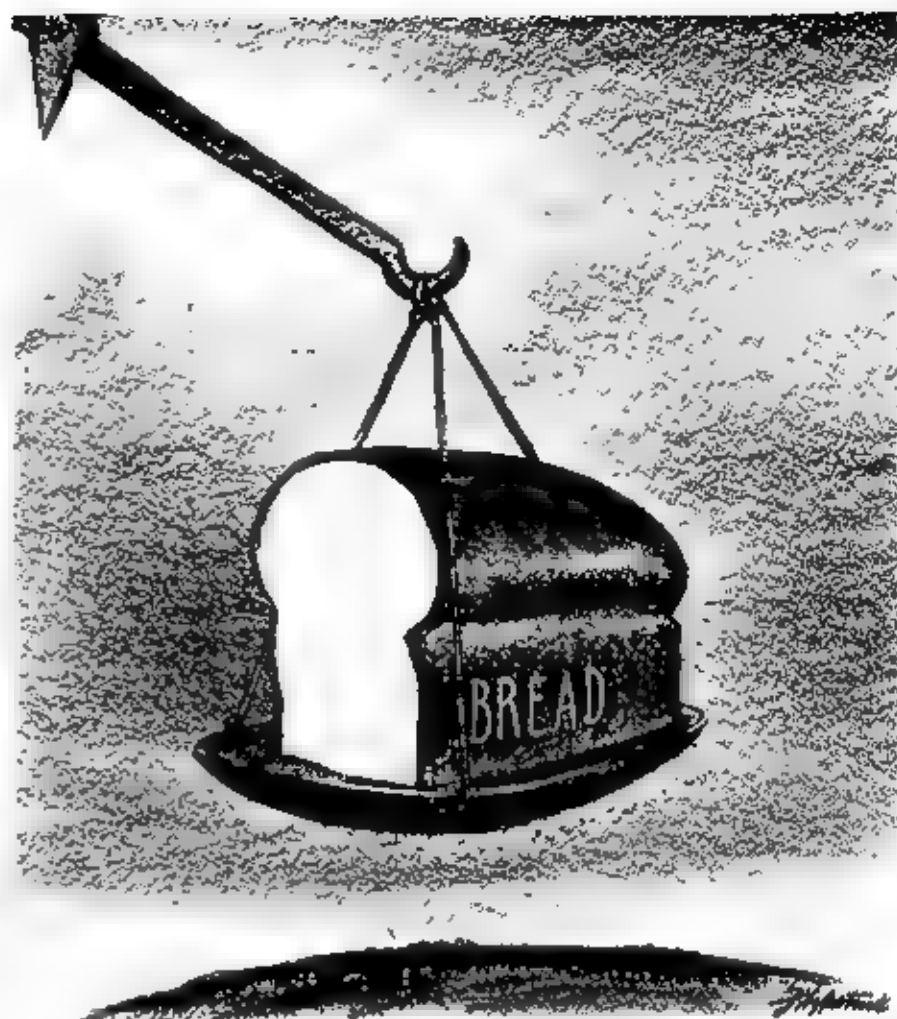
Rather than using a regular adjustable drawing table, Bill Crawford prefers to work with the drawing board on his lap, the top resting against a table.

# Editorial Cartoons

There are several celebrated editorial cartoonists whom I should like to have had represented in this section. It is simply a matter of not having sufficient space for them all. The work of those I have included, however, is in every case highly worthy of your study.

Fitzpatrick works with a lithographic crayon on illustration board. His imaginative ideas are done in smashing blacks which stand out on any page. Low is a British cartoonist who is probably the greatest artist of all the editorial men. What is not generally known is that he is also one of the world's top caricaturists. Jenkins works on a pebbled board with lithographic crayon. His half page cartoons in the *New York Journal* are powerful, and drawn with great skill. "Ding" needs no introduction. His drawings look as if they were done with pen, but they're not—they are drawn very large, with brush. His exaggerated action and homespun ideas have carved a place in the hall of fame for him. He is one of the immortals. (See page 78 for article by "Ding.")

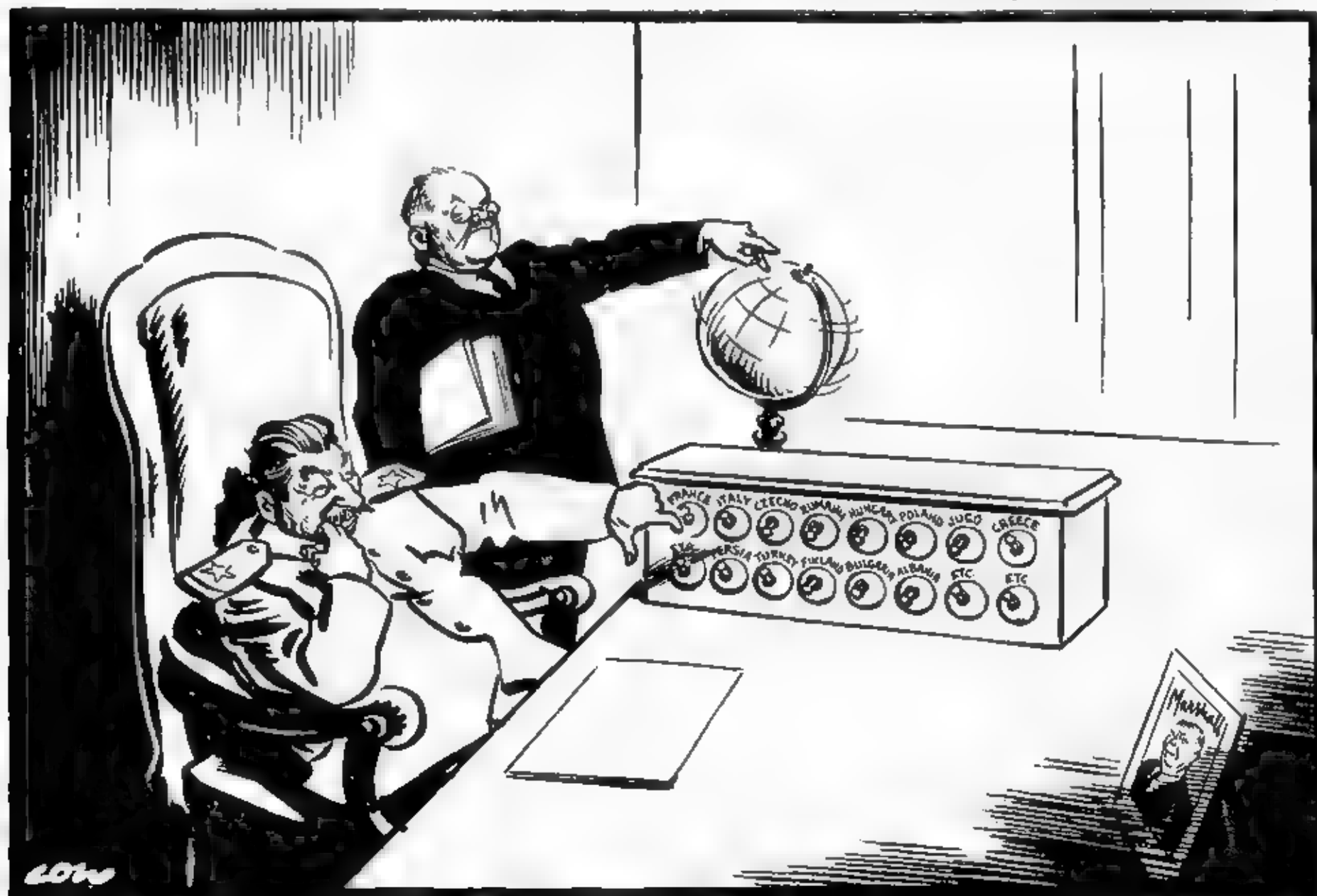
Talbut uses the lithographic-pebble-board technique. His amusingly exaggerated drawings seem to be particularly expressive of his buoyant wit. Lewis works with lithographic pencil on illustration board. His ideas are brilliant, his style is very simple, and the result comes out strong. He is one of the most widely copied cartoonists in the country.



THE NEW BALANCE OF POWER

Courtesy St. Louis Post-Dispatch

Courtesy Canada Wide Features Service, Ltd



"WHO'S NEXT TO BE LIBERATED FROM FREEDOM, COMRADE?"

(Copyright in  
All Countries)



If he could speak,

Courtesy New York Evening Journal

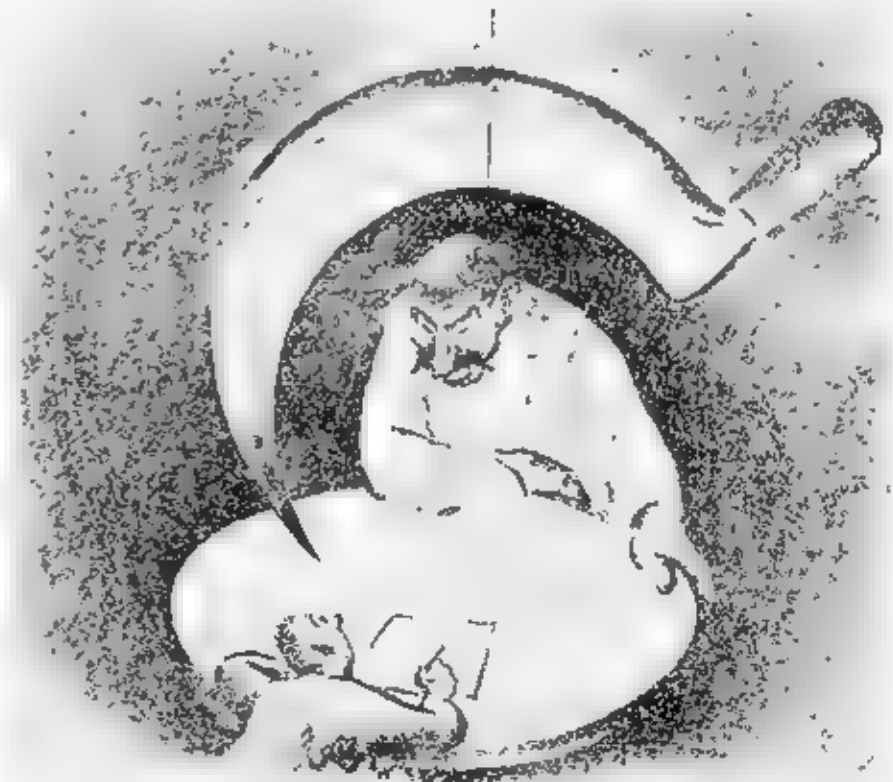


Courtesy New York Herald Tribune

Beginning to Sit Up and Take a Little Nourishment.



Courtesy Scripps Howard Alliance



'Negotiations With Finland Are About to Begin'

Courtesy Milwaukee Journal

# Comics Magazines

by Whitney Ellsworth, Editor National Comics Publications, Inc.

Comics magazines today are an integral part of American life, and they are big business. Every year some 500 million comics magazines roll from huge four-color presses and are shipped to the ultimate consumer in every city and hamlet in America.

The comics magazine is, of course, the legitimate offspring of the Sunday newspaper supplement which has been awaited avidly and read eagerly by youngsters—and their elders—for more than half a century. Approximately twenty per cent of today's comics magazines are, in fact, reprints of famous syndicated strips which have already appeared in newspapers. The remaining eighty per cent are "original" material—that is, material drawn especially for the comics magazine medium.

Reprints of syndicated material first appeared before the First World War, had colored covers but black and white insides, and generally cost a quarter. They were books rather than magazines—since a magazine, to qualify as such, must be published regularly—and their circulation was relatively small. It was not until 1934 that the first successful "colored comics magazine" made its appearance with the advent of *Famous Funnies*, a reprint magazine which has been published regularly ever since. Originally planned as an advertising premium, *Famous Funnies* was tested as a newsstand item with a press run of 50,000 copies. Results were encouraging enough to justify the publication's going back to press and, as stated above, the magazine has been a going property ever since.

The first of the "original" comics magazines was *More Fun*, which made its debut in 1934. Unlike the comics magazine as we know it today, *More Fun* was tabloid size, approximately twice as large as the present magazine. *More Fun* was not an instantaneous success but it survived numerous changes in format and content, and was in continuous publication until 1947.

But *More Fun* started a trend and an industry. It was followed by *New Comics* (shortly to become *Adventure Comics*) and *Detective Comics*. And with the advent of the now famous "Superman" in *Action Comics* in April, 1938, comics magazines really came into their own. The response to "Superman" was such that comics magazines generally gained a reader acceptance heretofore considered impossible. The list of titles has grown to the extent that there are currently on sale every month approximately 275 different titles, some issued monthly, some bi-monthly, and some quarterly.

The acknowledged leader in the field is National Comics Publications, Inc., publishers of thirty titles, each of which carries an emblem proclaiming it to be "A Superman D-C Publication." A staff of ten editors functions for National Comics Publications with the active cooperation of an editorial advisory board consisting of Dr. Lauretta Bender, Associate Professor of

Psychiatry, School of Medicine, New York University; Miss Josette Frank, Consultant on Children's Reading, Child Study Association of America; Dr. C. Bowie Millican, Department of English Literature, New York University; Dr. W. W. D. Sones, Professor of Education and Director of Curriculum Study, University of Pittsburgh; and Dr. S. Harcourt Peppard, Acting Director, Bureau of Child Guidance, Board of Education, City of New York. The Editorial Advisory Board was enlisted in 1941, and has been active ever since in advising the editors on matters of psychology and education, and in the formulation of a definitive editorial policy stressing good taste as opposed to bad taste in comics publishing.

The mechanics—and policy—involved in readying a comics magazine for publication are not so simple as might be imagined. Taking, for example, the procedure at National Comics Publications, we see:

1. The Editorial Advisory Board, meeting with the so-called "working" editors for the purpose of deciding just what sort of features might be acceptable to juvenile readers and also to older readers. Here are decided the admixture and quantity of such factors as straight adventure, fantasy and mystery.

2. The "working" editors lining up the feature as to title, *dramatis personae*, locale, etc.

3. The assigning of the feature to a writer (who will continue to work on this feature indefinitely). The writer will discuss general outline and story line with one or more of the editors. When an acceptable premise has been established, the writer will develop a "shooting script" similar to those used in motion pictures, and in which every instruction for the artist—as for the camera in the case of motion pictures—will be incorporated. This script will then be handed in to the editorial department for final scrutiny and correction. (See plate, page 119.)

4. The assigning of the script to an artist (who will continue to draw the feature indefinitely). The editors will confer with the artist, who will then supply sketches of the main characters, locale, etc. Upon receiving the "go ahead" from the editors, the artist will produce the art in final form from the script supplied to him—but the art work will even then not be completely final. At least one editor will check carefully through the art work to see that the original premise has been retained and faithfully presented in art form. Whatever changes may then be necessary are made by the artist.

5. The inclusion of the feature in the production schedule for a specific magazine. Four-color plates are made by the photo-electric process from color guides supplied by the publisher. Matrices—or "mats"—are made from the plates by forcing sheets of fiber against the plates under high pressure. The mats, in turn, are placed in semi-round forms into which molten metal is

then poured, to emerge as the curved plates which fit the cylinders of the huge four-color newspaper presses. The presses print complete magazines—except for the covers—at the rate of many thousands per hour. The covers are printed on separate presses, after which the “insides” are inserted and wire-stitched into the covers by automatic bindery machines which also trim, count,

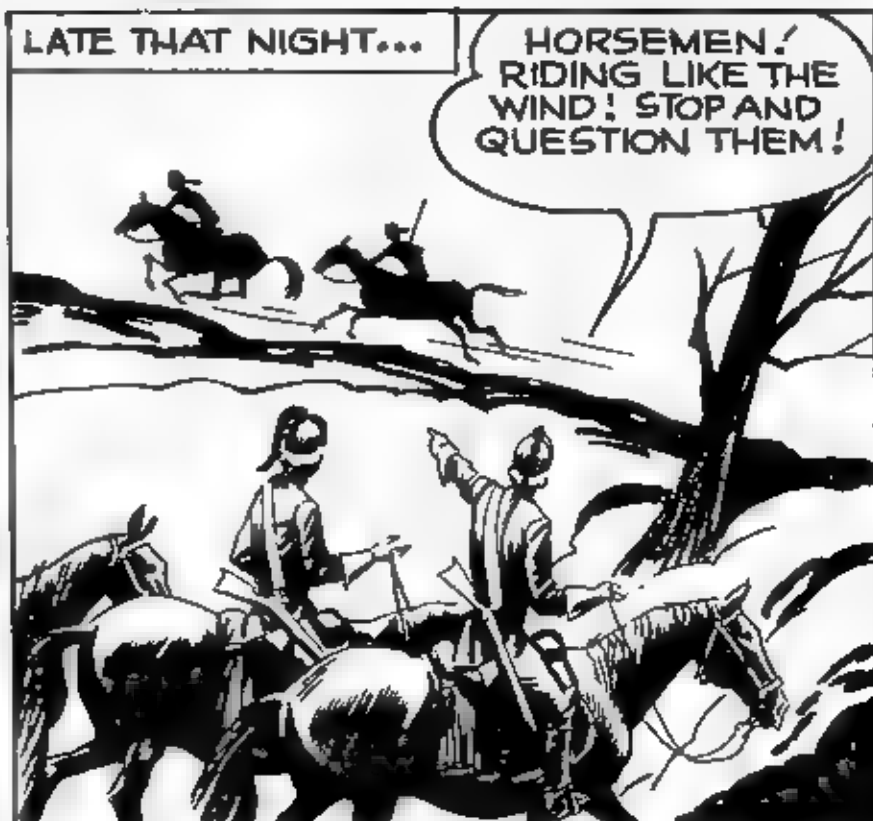
and insert the magazines in cartons for shipping.

Single copies, of course, are mailed to subscribers, and the packaged magazines are shipped to nearly 900 wholesale magazine distributors in cities from Coast to Coast, who in turn service the thousands of retail stores where magazines of all kinds are sold.

[illegible]

This is a page of script as it comes to the editorial department showing the editorial corrections.





# Sketching

A champion golfer practices chip shots, mashie shots, trap shots, and wooden shots, hour after hour, just to improve enough to hang on to his championship. Jug McSpaden broke a world's record by shooting a course in fifty-nine and after this world-shattering exhibition he went out on the course and practiced for two hours. A boxer goes into training with the same idea if he wants to improve. The same thing applies to a cartoonist with ambition, only he has a much more pleasant break in his type of training—sketching.

The purpose of the following pages is to encourage and improve your technique and appreciation of drawing. You'll be amazed at the enjoyment you'll get out of it, to say nothing of how it will automatically improve your work.

The habit of sketching is a "must" for every artist—even the greatest artists never stop sketching. From the very beginning of the art student's career, no better advice is given him than to carry a sketchbook, always—and to use it.

We have learned that the matchstick figure is the basis of elementary drawing of people and animals in cartooning. But continual sketching is so important that it should become a part of every cartoonist's procedure. His success depends on his ability to sketch and draw quickly and easily, to be able to depict on paper anything that comes within his vision. The greater ease he attains in getting down the things he sees, the greater confidence he will have in the work of composing his pictures, whether they are to be used for comic strip, cartoon, or poster.

Though your sketchbook will be filled with throw-away material, you are gradually developing the ability to catch the essence of a scene or an action, and your compositions will have a rhythm and rightness of their own. It will build your confidence and give you a sure touch.

In practice sketching, let your pencil move about lightly and freely without any thought as to tone building or technical rendering. Study the preliminary sketches for some of the drawings on the pages following, and you will see that the artists were not conscious of the necessity of technique in these first sketches. They have a freedom that finished drawings lack. The following pages will make excellent material for you to study and copy. Learn to put on a little speed in sketching—it will loosen up your work.

Sketch your family as they sit around you. Sketch houses, parts of buildings, automobiles, kitchen utensils, furniture, flowers and trees—anything anywhere that you have the opportunity; on the subway trains, in the woods, at your desk, seated at a restaurant, standing at a bus stop. It is the only way you will gain skill and ease in drawing. Sketching will develop your powers of observation and will build up in your memory a reservoir of impressions as to what things look like.

Winsor McKay was one of the great cartoonists of all time. He was famous for his "Little Nemo" comic in which hundreds of people, animals, buildings and what not appeared in a fantastic parade, drawn with almost photographic accuracy. I asked him where he got this tremendous talent. He said it's about fifteen per cent talent and eighty-five per cent hard work. Then he explained that in learning to draw, he sketched everything he saw. If he were outdoors and a horse and wagon happened to be near, he'd draw the horse, then the wagon. He'd look at the house across the street and draw its doorway, the gate, the fence.

A cat clawing in a garbage can as a subject was not beneath his dignity. Indoors, he'd draw furniture; chairs in different positions, the table from different angles, lamps, fireplaces, mantel-pieces, beds, silverware, glassware. He would study the wrinkles in drapery and clothing, the differences in shoes, and the shapes of hats.

The advice that McKay gave me is as good today as it was twenty-five years ago, and that's the reason I include it in this sketching section.

I was very fortunate, in compiling this book, to have the cooperation of such talented and accomplished masters of sketching as William Von Reigen, Gordon Grant, Roger Vernam and Howard Brodie who, though busy professional artists, still find time to sketch. I have included the drawings of the late Heinrich Kley as supreme examples of pen sketching.

William Von Reigen, with his studies of figure drawing, claims that this type of exercise gives him a looseness and freedom of line that he couldn't get in any other way. Von Reigen is an outstandingly talented young man in the field—an especially fine artist.

Gordon Grant, the world-renowned marine artist, whose work appears in dozens of art museums, works in oil, water color, and pen and ink. Whenever he has any spare time, he uses it to sketch. His sketches on the following pages were taken from his private sketchbooks and were done on a trip through Brittany. They were accomplished with a fountain pen and no preliminary pencil work.

Roger Vernam's animals are good examples of on-the-spot sketching. In his book published by Harper, entitled *Drawing People for Fun*, he sketches people from all walks of life.

Heinrich Kley as a pen-and-ink artist is in a class by himself. I know of nobody who ever had the freedom of line with a pen that could compare with Kley's. Each of his drawings is a little masterpiece.

Howard Brodie's portrait sketches were done in Germany when he was an artist correspondent with the United States Army. His drawings of the G.I., the battle scenes, and the action that he portrayed while he was in the Army have made him famous.

Turn the page and let this section of spontaneous sketches inspire you.

G. B.

## WILLIAM VON RIEGEN

Many important artists came into my studio while this book was in the process of being put together, and without exception their eyes would light up when I'd show them Von Riegen's sketches. This is a little treasury of material for studying the figure. The original drawings were done about 10 inches high, in crayon, on practice paper. They were done very rapidly. It will pay you to spend some extra time on the next few pages to see how a talented artist can knock out practice sketches of the figure in a matter of minutes.





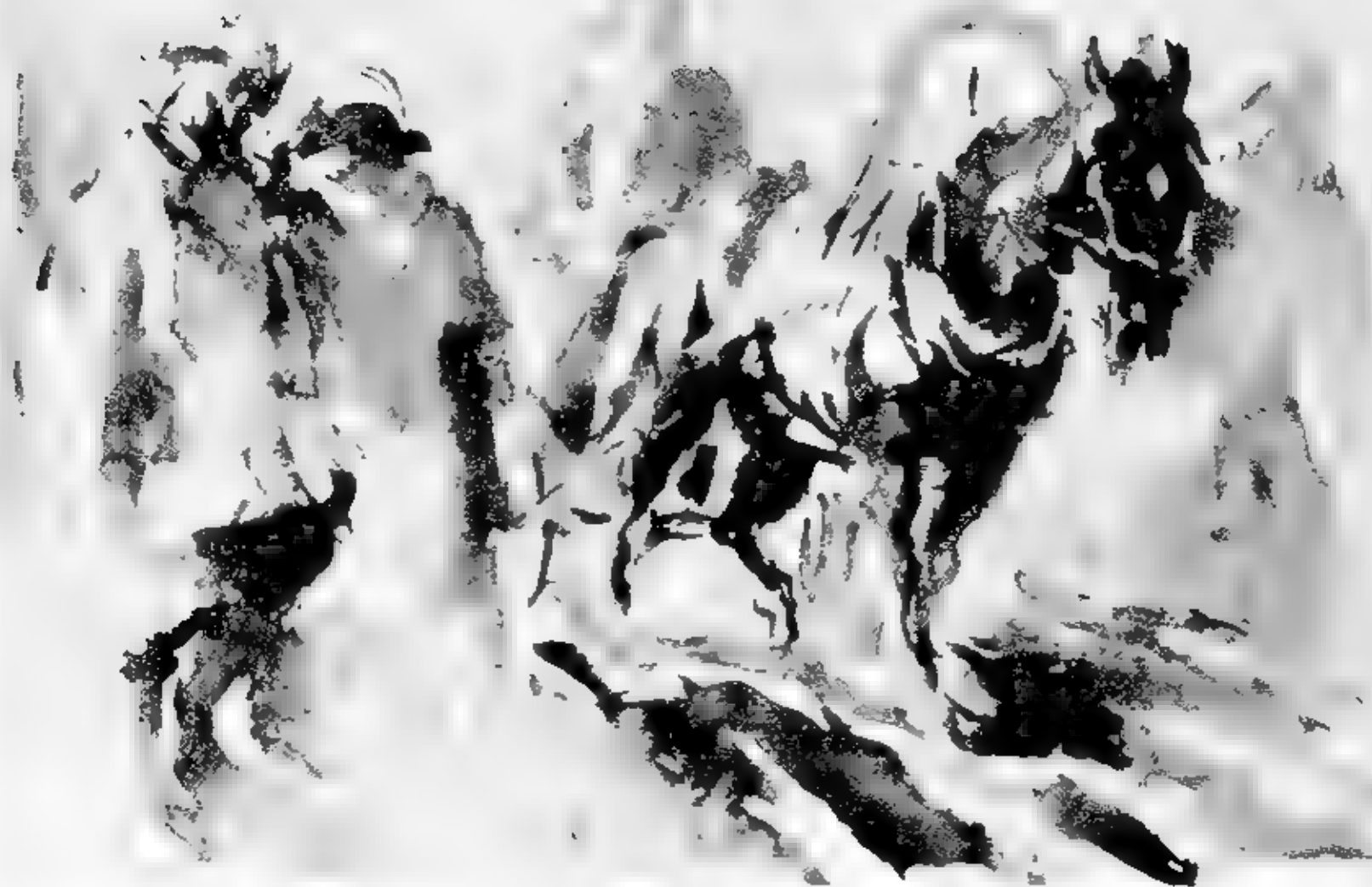
**WILLIAM VON RIEGEN**



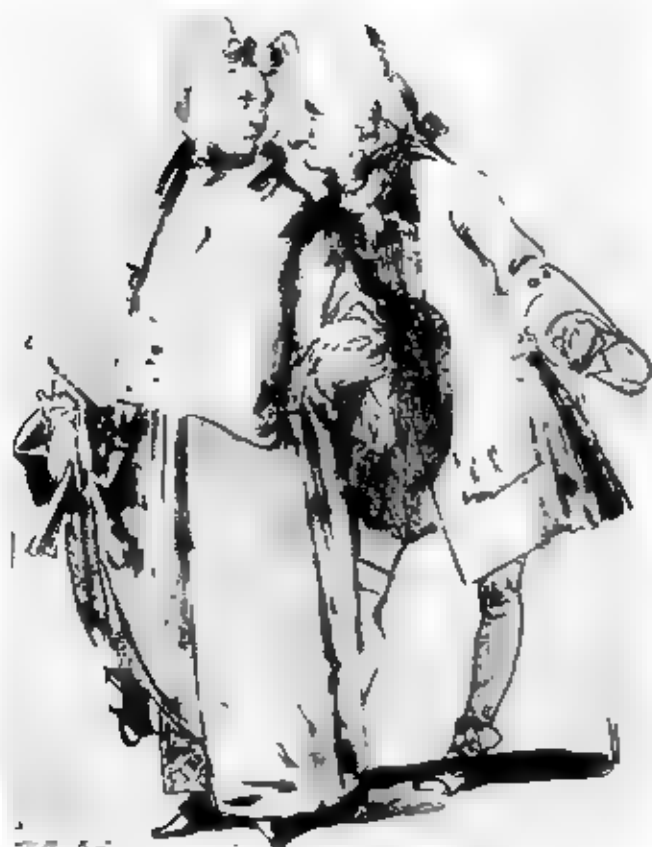


**WILLIAM VON RIEGEN**





*From Russia at War by Felix Topolski  
Courtesy Transatlantic Arts N Y , & Methuen, London*



*"An Elderly Couple" by Tiepolo  
Courtesy Metropolitan Museum of Art*



*Sketch by Forain  
Courtesy Metropolitan Museum of Art*

**VAN GOGH**

**ROMNEY**

**KOLLWITZ**



"Woman Cleaning a Cauldron" by Vincent Van Gogh  
*Courtesy Albright Art Gallery, Buffalo, N Y*

From *Three Continents* by Feliks Topolski  
*Courtesy Transatlantic Arts, N Y., & Methuen, London*



"Woman Seated at a Table" by George Romney  
*Courtesy Metropolitan Museum of Art*



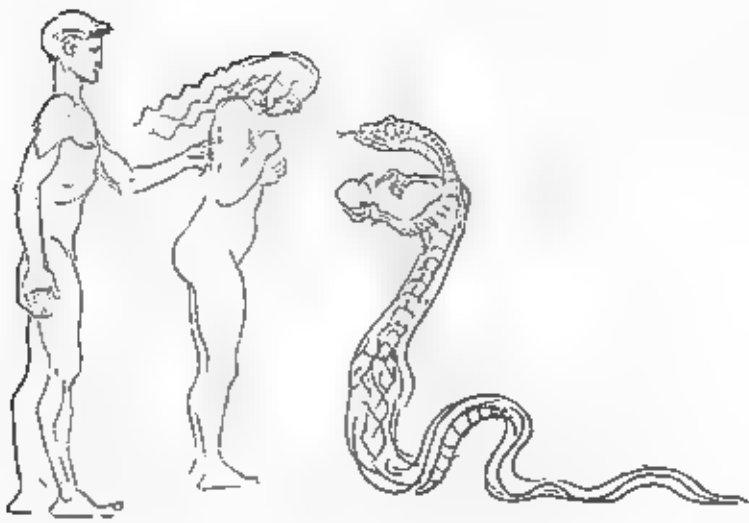
*Kollwitz*  
*Book!*

*Courtesy Metropolitan Museum of Art*

## HEINRICH KLEY

Heinrich Kley, one of the greatest pen artists of all time, has a message for anyone learning to draw. His pen line fairly sings with vitality—his bold, aggressive technique can also be sensitive and delicate, but never so much so as to lose its sweeping rhythm. Notice the strong sense of structure in the human and animal figures, the vigorous statement of motion, and the sparkling effects of black and white.

Kley's humor was fantastic, and had the somewhat Rabelaisian flavor appreciated by the sophisticates of his day. His cartoons appeared in the satirical German magazines of fifty years ago, *Simplicissimus* and *Jugend*, and may be studied with a great deal of profit today for their masterly freedom of movement and sureness of line. The drawings on this and the following pages were taken from two books, *The Drawings of Heinrich Kley* with an introduction by Georg Grosz, and *The Drawings of Heinrich Kley* with Arthur Miller's introduction. They should be in every pen-and-ink artist's library. (The drawings were used by permission of the Borden Publishing Company, Los Angeles, California, the publishers.)



*From The Drawings of Heinrich Kley, Borden Publishing Company, Los Angeles, California.*

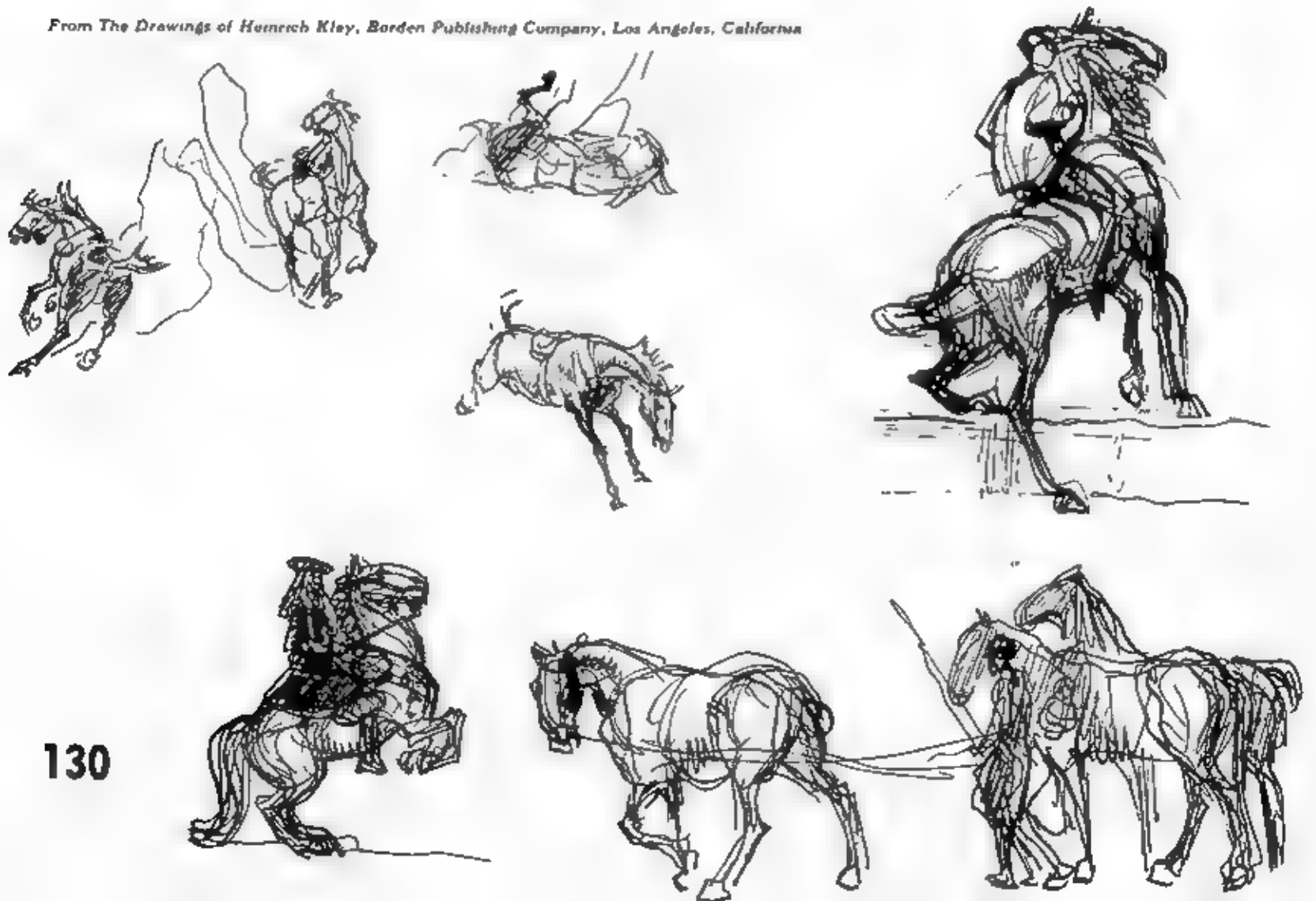




# HEINRICH KLEY



*From The Drawings of Heinrich Kley, Borden Publishing Company, Los Angeles, California*





From The Drawings of Heinrich Kley. Borden Publishing Company Los Angeles, California

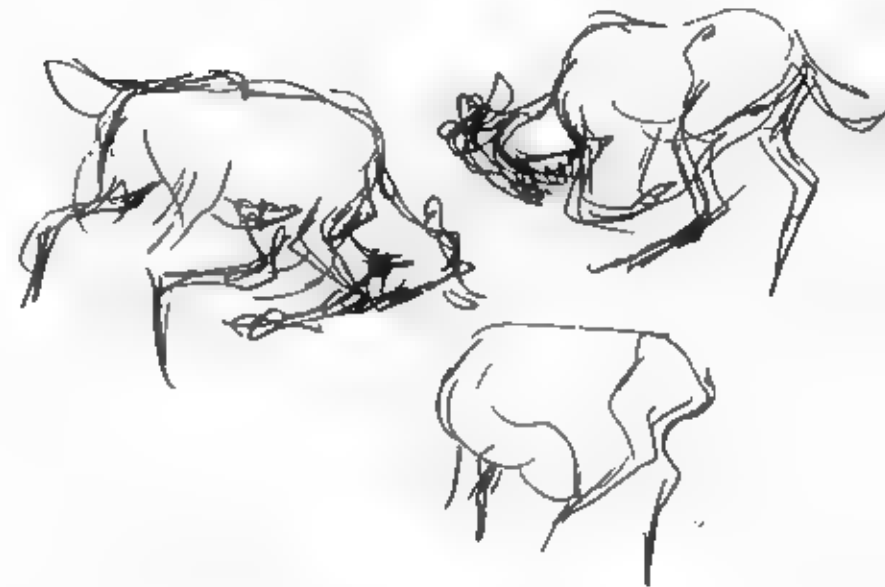


## HEINRICH KLEY



*From The Drawings of Heinrich Kley, Borden Publishing Company, Los Angeles, California*





"Bring-'em-back-alive" Frank Buck told me that he considered Roger Vernam one of the top animal artists. These are on-the-spot sketches done at the zoo. Vernam has a large file of sketches of this type that he can use in case of an emergency order for an illustration. He carries a sketchbook most of the time and gets a lot of enjoyment out of sketching people on the spot. He's so expert that he can take one good look at a person and get a pretty fair outline of him in action.



Gordon Grant is known principally for his paintings and etchings of the sea. An artist in the field of fine arts, his quick sketches are valuable to the student for their spontaneity. He graciously allowed me to choose from his private sketchbook these sparkling studies in pen and ink. He handles the pen in a sensitive way, with very little use of solid black, depending for pattern on the subtle variations of tone.

It is interesting to note, for instance, on page 137, the delicate indication of distance in the receding houses along the side street. A combination of vertical and horizontal lines tells the story. In the sketches of the burros, on page 136, the hooves of the animals are merely suggested, yet the impression of sturdiness and balance is not lost. These were done directly with a fountain pen—no pencil preliminary.





## GORDON GRANT

All of these  
fountain pen sketches  
were done directly without  
any preliminary pencil work





**HOWARD BRODIE**



Howard Brodie's portrait sketches were done from life, while the artist was a war correspondent.



# Magazine Cartooning

## WEDNESDAY'S CHILDREN

by Charles D. Rice

Associate Editor "This Week Magazine"

For the past dozen years or more, the major magazines that use gag cartoons have held open house for cartoonists every Wednesday. More than one hundred of the species collect the rough sketches they have dreamed up during the week and trudge about all day long to the various editorial offices, which they optimistically call "markets." From the roughs, editors will order finished drawings to be made, if and when the roughs strike the editors as funny.

It is hard to say whether Wednesday is harder on the cartoonists or on the cartoon editors; the latter interview anywhere from forty to a hundred persons, each of whom has a batch of from ten to twenty gags. At any rate, at the end of the day, which has been literally loaded with humor, the cartoonist repairs to a cheap bar to drink away his sorrows and the cartoon editor limps home to kick his wife and slap down his children for greeting him cheerily.

The magazine cartoonist is probably the most specialized worker in the field of commercial art. To be successful he must combine the talents of the sociologist, certified public accountant and Fuller Brush salesman. And it helps to be able to draw.

In the first place, he really is a sociologist. The best magazine cartoons are sharp comments on life as it is lived today. Very often they are basically more profound than any thought contained in the highly touted articles of a magazine.

In the second place, he is an accountant. Generally speaking, a good magazine cartoonist generates a fair percentage of his ideas. But many of the best must depend on contributions from "gagmen" to eke out their weekly production schedules. They pay the gagmen about twenty-five per cent of sale price for these ideas, and the bookkeeping involved is tremendous. A gagman always insists that such and such a printed gag is basically his own, and the cartoonist says it is something he thought up by himself, uninfluenced by the gagman's idea. Legally, it takes three or more persons to make a dangerous crowd, but Blackstone never heard of a cartoonist and a gagman. Two of these can constitute a civil riot.

In the third place, the question of a cartoonist's need for the endurance of a Fuller Brush man has already been demonstrated. He must cover from five to a dozen editorial offices on a Wednesday, he must sit at least half an hour in each, awaiting his turn; and in most offices he is not even allowed to draw on the walls. I am glad to say that *This Week Magazine* is not one of those



offices cartoonists are invited to ruin the place, as long as they do so with some sense of restraint.

The average magazine cartoonist is a fairly young man, or woman. Despite what I said about drinking his sorrows away, I have found him to be a rather sober person in general. He is apt to be a family man with more than the ordinary number of children (maybe because he generally has his office at home and the devil finds work for even busy hands). He gets from \$40 to \$100 in certain instances somewhat more—for a sale to a major market. If he's good, he doesn't trouble much with markets that pay less. I'd say there are about fifty men making \$8,000 or more. (In some cases up to \$20,000, and in a very few, up to \$30,000. Most of these would be *New Yorker* magazine cartoonists, who cash in on advertising contracts more than "general magazine" cartoonists do.)

The rest of the magazine cartoonists are a heterogeneous lot who are casual contributors, promising beginners or old-timers who are losing their grip.

What I've said so far may sound as though the magazine cartoonist is purely a New York product. Quite to the contrary, a whole lot of them live miles from Manhattan and mail their stuff in. California is a hotbed of cartoonists, most of them, apparently, fired from the Walt Disney studios. And so, a few quick points on this score.

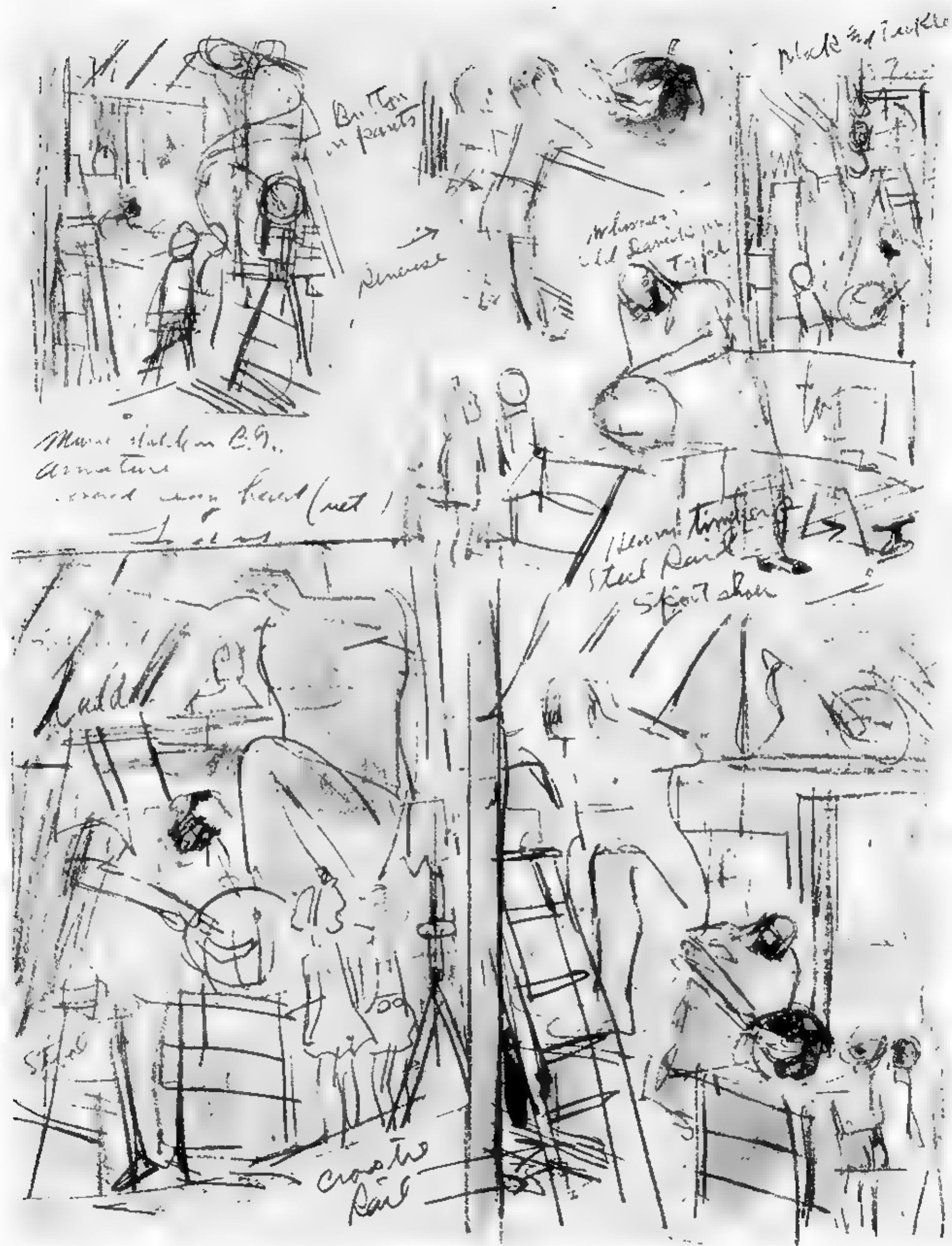
1. Out-of-town cartoonists should send their roughs in by third-class mail on typewriting-sized paper. Nothing infuriates a cartoon editor more than a great packing case of drawing-board which he must wrestle back to the mailing department, and which the cartoonist paid \$3.14 postage on, to be sure it would be delivered to the editor's unappreciative lap.

2. Don't write notes to the editor that he has to answer. I have spent many years looking at cartoons, at the rate of about 2,500 a week, or nearly 150,000 a year, and if I'd had to answer a note with each submission I would today be a lot crazier than I am.

3. Don't stick roughs together with rubber cement, or turn them upside down, to try and prove to yourself that cartoon editors don't really look at your batches. If an editor catches you at this, he most certainly won't look at your batch.

4. Don't copy an established cartoonist's style, or you'll be blackbisted by many editors.





We chose the Hallow-e'en cover of *The New Yorker* for reproduction here because it is typical of Perry Barlow's work and because it is an excellent lesson in the use of emphasis in composition. In the first place, it represents the particular slant of this artist's humor. He usually depicts people unaffectedly enjoying life, in situations which involve a slight touch of the incongruous. His humor does not tend toward the boisterous or grotesque, but catches, rather, a naïve quality in people that makes you like them.

In this delightful drawing, it was important to emphasize the contrast between the big and the little—the sculptor stops his work on a big, enduring piece of sculpture to prepare a pumpkin for Hallow-e'en. In this composition all possible elements at hand that would suggest bigness were included — the tall ladder, the railroad ties supporting the enormous seated figure, and of course the portentous figure itself (to contrast with the trivial pumpkin), the heavy timbers, the black-bearded sculptor going after the pumpkin job with as much serious intent as that with which he wields his chisel on stone or marble. Even the verticals in the drawing are made important to accentuate the height of the studio.

The scene in this *New Yorker* cover is from life—the skylighted barn, opening out to a Connecticut landscape, is actually the studio of the sculptor, James L. Fraser, and the central figure is the sculptor himself, taking time off from a commissioned piece of work to nick out the pumpkin's grin for his rapt young audience.

Barlow tells us he did not, by any means, do this drawing in one sitting. He made ten or twelve diagrams and did many redrawings (some of which you see on the opposite page), as is the case with most of his compositions. Incidentally, the artist claims that his sense of color is entirely unreliable, and that he depends on Mrs. Barlow to do the painting in of all his work in color before it is reproduced.

As for the engaging children in Barlow's drawings, he never draws them from life, but seems to draw children by instinct—he says he does not have to use models because he remembers the way his own children looked when they were little.

Barlow's cartoons often appear in black and white in the pages of *The New Yorker*, and this magazine also uses his covers frequently. In the matter of covers, sometimes the art director asks him for something for which the magazine has a special need but more often Barlow sends in his work independently.



Left  
Original Painting  
as Barlow  
delivered it.

Below:  
The finished  
NEW YORKER  
cover

Permission the artist. Copyright 1947, The New Yorker Magazine, Inc.



# WILLIAM VON RIEGEN



THE DANCE - THE WEDDING DAY HER HUSBAND  
TOLD HER IT'S GOOD LUCK TO BE CARRIED ACROSS  
THE THRESHOLD - TO BE CARRIED HIM



A SUSPICIOUS OF MEN WHO CALL A  
REL. HONEY. THEY CAN'T SLIP-UP ON NAMES.



Von Riegen's integrity in drawing is clearly represented in the three different techniques demonstrated above. The dancing girls are done with crayon and pencil. Striking blacks in the sketch at upper left are attained

with heavy brush strokes. The remarkable drawing of the soldiers is a watercolor wash, achieving effective contrast between the dark areas and the line work, which at times reduces itself to mere suggestion.

# A Cover for "Collier's"

by EARL OLIVER HURST

There probably are not two artists who work alike. I am referring to their processes (not technique), thinking, and procedure. It's no wonder that the art student is so often confused. You must do your own thinking, and it all resolves itself to something really not too difficult.

How one works and the materials used are not so important. You may use oil or tempera; you may paint in tone, or you may use only line—that is irrelevant to your problem. (I use ink and brush and much colored ink.)

**How you think is most important.** If art schools spent more time teaching students how to organize their thinking processes, much art material could be saved.

Let's take this *Collier's* cover bathing suit job as an example. Early last spring (about March 15) the Art Editor of *Collier's* called me to see if I had a good cover, or cover idea, for a bathing gal to be run in July or August. No, I didn't have anything on hand, or even an idea. They needed something right away, so I said I would have something for them in a few days.

Now, to the thinking processes in this case:

1. An idea must be thought up to put over a subject that is done to death, i. e., a bathing gal.
2. A cover must be simple and have good poster value.
3. It must have one or more of the following: action, spirit, aliveness, human sentiment or sex appeal, or human folk appeal, good color, and, naturally, professional execution.

Sounds like a big order when one writes it all down.

I decided to go to Bonwit Teller's and find out what was new in bathing suits. A pretty salesgirl recalled a little number—all ruffles—and brought it forth held up to her rather neat figure in that professional manner. "This," she said, "is called the 'Can-Can' and should be very popular." Wow—an idea! Not satisfied, I asked, "Is there anything else new?" She strolled over to another counter and held up a conically crowned straw hat with chin cord, something like a small sombrero (very *chi-chi*) to be worn with a black bag in the same color scheme.

I was soon on the way out with a big package that cost me just under fifty dollars. By the time I arrived at my Long Island studio, I had made a mental sketch and the cover had taken a hazy form. So an idea was snatched—a little hip-throwing in a saucy ruffled skirt, plus the hat and beach bag. It would be timely and have S.A. plus, with what an eye could do.

Often the idea comes without all this expensive snarling—don't ask me how. I don't know how, except that if one writes down the problem very simply, by elimination an idea often pops.

Now, to the doing of it. A few "think" sketches are shown on the next page just as they rolled out. They were not made to impress anyone—they are doodles in the process of developing an idea. No models at this point—perhaps fifty rough sketches—more often fewer, to capture a mood or action, or to design a pattern interestingly in shape and color.

Before I ever use a model, my drawing is nearly complete, and until the work is down on illustration board, well-composed, and designed, I keep models away.

Often the pose is for only a few moments—never over two or three hours. Usually this is to correct an impossible physical movement, fall or stress of drapery, the subtle expression of an eye or mouth, or the action and drawing of a hand.

In this case, I used several sheets and after many starts arrived at a conclusion—the gal standing with hands about hat did not fill the space well. The "Can-Can" idea was there, but could I put the idea over in a manner that would give me a more interesting composition and fill the area?

I finally used an abstract shape behind the figure and a few sea-life motifs for design pattern. In the comprehensive color sketch, I felt my problem was solved:

1. Simplicity—poster value.
2. Idea.
3. Humor, S.A., Sentiment (one of the three).
4. Color.

I went in with it and everything went well. However, a few days later (as sometimes happens in large organizations) someone in authority wanted to know if I would be willing to sell the cover sans the background. Now, there was a time when I would have picked up the job and walked out.

But experience is a hard and great teacher, and I have learned not to walk out under such circumstances. I said, "Yes! I think it can be made without the background." Sure, it gave me new problems. The bag couldn't be white and have the crispy fresh summer look, and I probably changed the tone value of the flesh so that it would have more silhouette value on the white background, but the point is this: Another Hurst cover came out, and whereas I still should have preferred my first solution, the cover that came out was successful and I received new commissions through it.

I don't mean that an artist should be so pliable that he'll jump through a hoop. I do mean that oftentimes the job can be done another way. Sometimes the other fellow does have a good idea. If, however, I am asked to do something that obviously is bad in design or color, or composition, I explain my point and invariably a way out is reached that will accomplish both the requirements of the art director or client and mine.





## EARL OLIVER HURST



Keep your men honest he-men, and that doesn't mean that they have to be a chunk of muscle. And keep the girls lovely, and remember that children are not adults drawn smaller. Watch style with one ear on the ground for the advance styles.

Remember that taste means fitness to purpose. A sixteen-year-old bobby-soxer wears one type of garment in good taste, and the same garment is bad on a woman of twenty-five or thirty.

Learning to draw is easy. Any art school can do a fair job. It's *learning to think* that is important. Ask yourself:

What's it for?

Whom is it going to appeal to—men, women or children?

What kind of people—hillbilly or Park Avenue dwellers?

How is it going to be reproduced and on what kind of stock or paper?

As to the last question, the problem of a color job on high-grade coated stock is not approached in the same way as is one to be printed on pulp or newspaper stock. In the latter case, the plate screen will be coarser and your drawing should be bolder and more simple.

Think it out clearly—be sure you are doing exactly the right thing, and then relax and have a good time at the drawing. If you're not enjoying yourself, something is wrong!

Don't be afraid to throw a few away even if they haunt you for a long time. And they will, especially with your John Hancock in the corner—I know!

# Collier's

JUNE 26, 1948

TEN CENTS

**CHURCHILL URGED F.D.R.  
TO GET TOUGH WITH JAPAN**

—The Secret Papers of Henry L. Hopkins

**Unemployment Insurance Racket**

PAGE 11

Courtesy Collier's magazine

# KURT STOESSEL

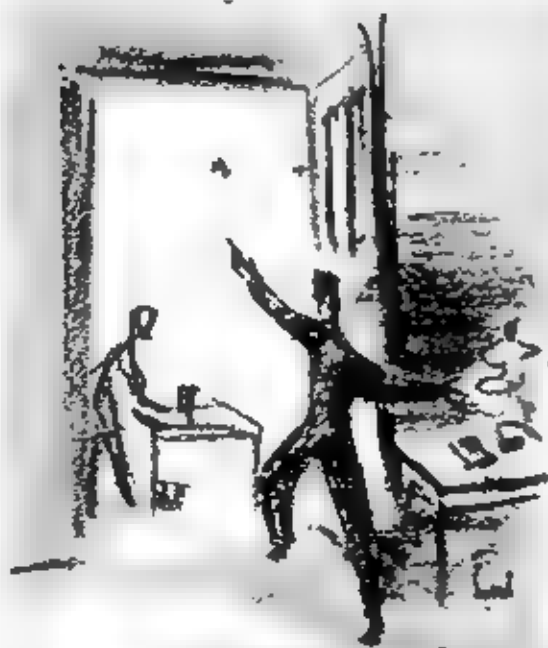
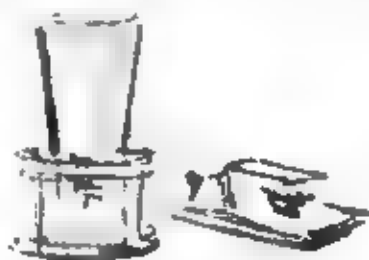
"Mr Bell, I heard every word you said—distinctly!" Thomas Watson, Alexander Graham Bell's assistant, has just heard the inventor's voice in the next room over the crude instrument which was the first telephone. The experimenters have at last transmitted the human voice over wires, and the theme of Stoessel's picture is the excitement of discovery. The subject has been treated many times before but never, perhaps, in such a bold and original way as in this cover from the American Telephone and Telegraph Company's house organ, "Long Lines," the issue that featured the Alexander Graham Bell Centennial. Stoessel could have made it a literal illustration, following through with the indications in the first sketch—it would have been a nice drawing but uninteresting. Instead, he extracted every element inherent in the action which might add to the tense drama of the situation. Let us see how he did it.

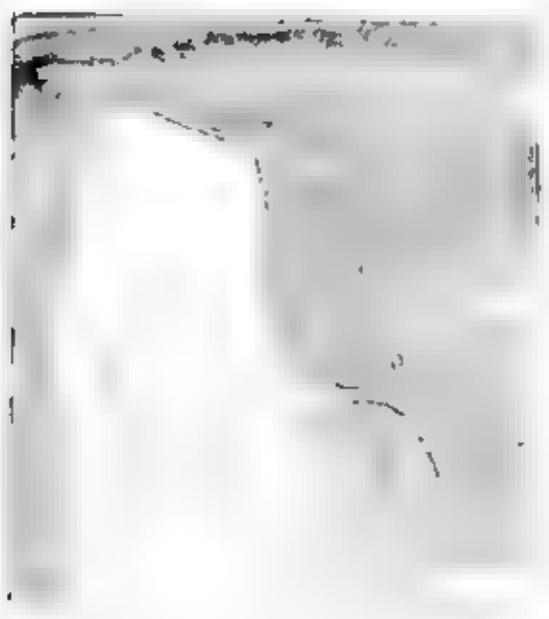
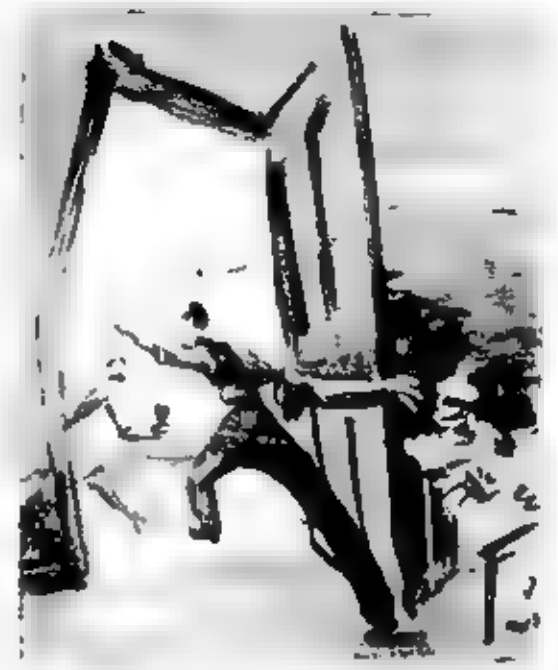
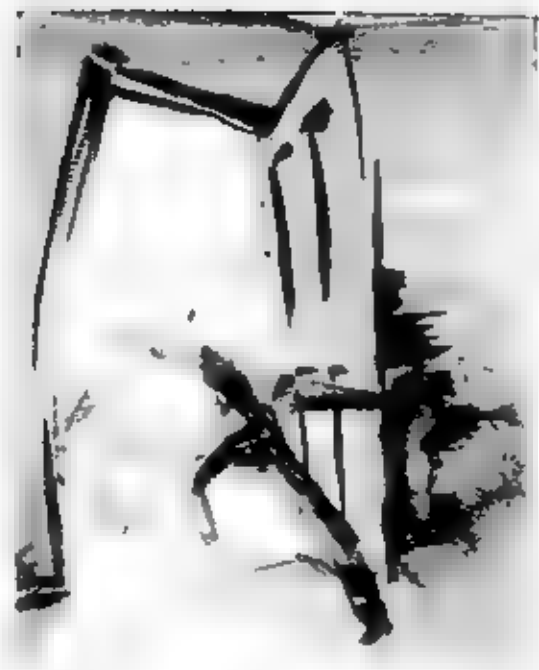
In the first place, the illustration is not for a story in the editorial pages of the magazine and therefore is not limited to a literal statement. To be sure, the elements must be historically accurate, since the picture is based on historical fact. But the artist is free to distort the drawing just as much as it will stand, in the interests of making it more dramatic, so long as the basic idea is easily recognizable, and the main facts are correct. The

foreshortening in the figure of Watson is designed to give a feeling of irrepressible joy at the success of the experiment. Even the slight amount of exaggeration in the action of the second sketch adds life to the composition, and one can see in the sketches following the artist's mental processes as he hit upon ways to make the action more exciting—the sweep of motion as the man bursts through the doorway, the long line from head to foot and, for balance, the well-defined vertical of the doorway placed almost head-on, and painted in a red tone. Even the door jamb at the left is out of drawing to emphasize the man's action, as though a tornado were carrying him through with the great news.

Only an artist well-grounded in drawing form and volume is able to take such liberties with perspective—and do it well—as Stoessel has in this painting.

The artist says that most of the experimental work of this drawing was done on the composition, since this is the most important element of the picture. It is done in tempera on Strathmore illustration board; the backgrounds were put in quickly and roughly in several layers, one washed in over another, the artist working from light to dark. Then the figures were roughed in, in color. Finally, the details were worked upon, building, this time, from dark to light.





Stoessel

M. Bell (the artist) ... 1947

Courtesy Long Lines Magazine, A T and T Co.

1847

LONG LINES

1947

MARCH

100th ANNIVERSARY OF THE BIRTH OF ALEXANDER GRAHAM BELL

MAINE  
SCHOOLBOY

FEBRUARY 2, 1941 15 CENTS  
YEARLY SUBSCRIPTION \$5.50

*Courtesy Life magazine by special permission of the Editors*

"I was called in by the art director on a Friday night for this job—the story of a little boy's meanderings on his way home from school. (The finished art had to be in on Monday.) Layout and sketches were done on Saturday in the *Life* offices, from many dozens of photographs...then back to the studio where, from the photographs, I pencilled out the figures in various actions. The figures were then simplified for reduced reproduc-

tion, each spot carefully planned in pencil and transferred to the snowy (air brushed) background, then the composition—houses, trees, etc.—was worked up in three values of gray... final touching up of values, and the Monday deadline was met."

On the opposite page the artist shows in detail the various stages of a small section from the upper left-hand corner of the finished drawing.

## KURT STOESSEL

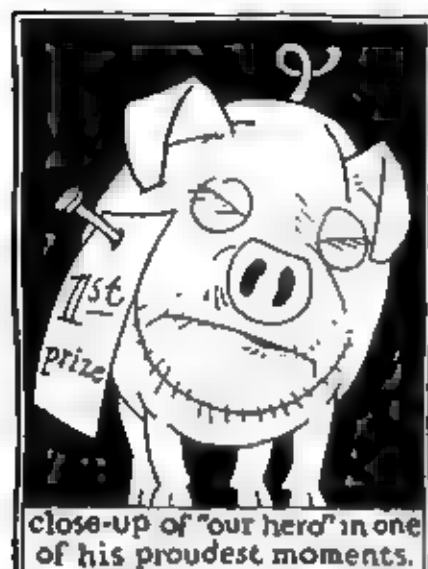


*Courtesy Life magazine by special permission of the Editors*





## H A R K ! H A R K ! T H E H O G !



The pig's a fus-  
sy quadruped,  
He wants a nice  
Clean feather bed



With lace and rib-  
bons round about  
And Eau de Co-  
logne on his snout.



He wants his bris-  
tles combed just so,  
His knuckles pol-  
ished till they glow.

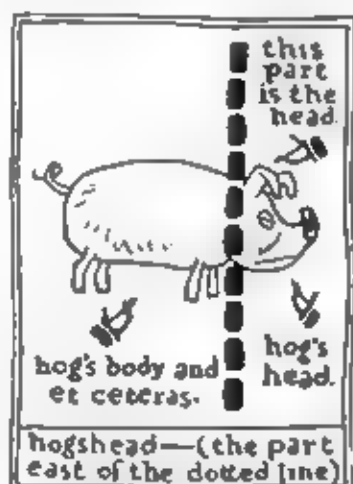


He really needs  
A special steward  
To keep his hoof-  
les manicured.

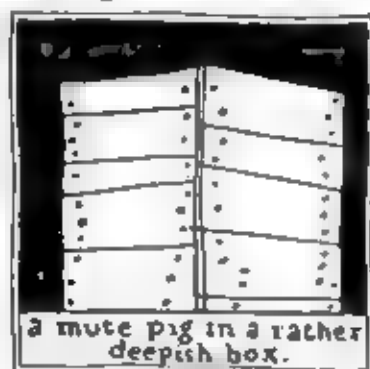
A pig should al-  
ways be garaged  
Where he can have  
His hips massaged;



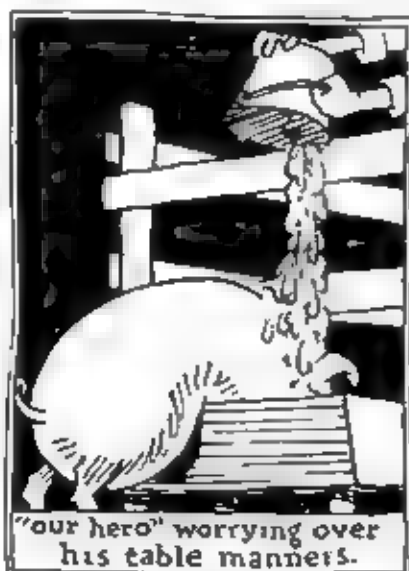
Where he can get  
His daily shave  
And likewise too  
His Marcel wave.



A tepid bath  
At half past nine.  
At ten apply  
"Shampoo de Swine".



By twelve fifteen  
He's in the mood  
To undertake  
A bit of food.



His lunch he can-  
not eat with zest  
Without the mar-  
Ket's very best.



Clear consomme,  
Perhaps a slice  
Of rich roast squab,  
And then an ice.



His beauty sleep  
Till three and then  
An hour's saun-  
ter round the pen

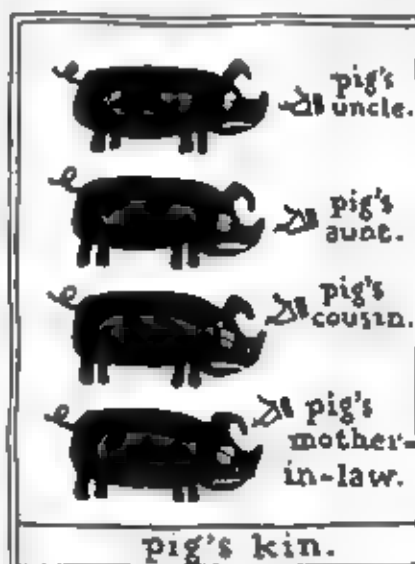


Perhaps a song.  
Then at the door  
To have his tea  
And cakes, at four.

Now to the cor-  
ner by the logs  
To chat with all  
The other hogs



About the la-  
test fads in use.  
For instance, "How  
Does one reduce?"



Thus pass his days,  
The happy rogue!  
Such are his whims,  
His sense of vogue.



Perhaps you had-  
n't realized.  
My dear! you'd real-  
ly be surprised.



# GLUYAS WILLIAMS

Gluyas Williams, after graduating in three years from Harvard where he had served on the *Lampoon*, studied art in Paris for a short time. When he returned to this country, he drew for the old *Life*, and finally, in 1930, he began work on *The New Yorker* magazine, in which his drawings still appear regularly. He also did a daily syndicated newspaper feature. In his cartoons of suburban life, Williams has perfected a clean-cut style consisting of masterly line and heavy black spotting for emphasis and balance. The pen line is characterized by precision and finish, yet it rings with vitality. The source of this artist's humor lies in bringing out the slightly ridiculous in a situation involving groups of middle-class—and mostly middle-aged—people. His beautiful drawing is well adapted to the gentle irony which is the basis of his work.

On the opposite page, the hand-lettered drawing, "Hark! Hark! The Hog!" by Fred Cooper, was done for a humorous periodical, the old *Life*. Cooper has always done appealing animals whose human expressions delight their human counterparts.



*"It is from the women's clubs that the voice of America's conscience rings out clear and serene"*



*"Politicians must act as 'one of the boys,' glad-handed, extrovert, mindful of first names"*



*"Mother's Day is a Day of Atonement in which formal restitution is made for the previous year's neglect"*



*"Americans . . . talk about themselves and their accomplishments in the same manner that they did as little children"*



*"The progress of nihilism is held back by Madam Chairman"*



*"It is the overriding fear of Americans that they may be taken for a sissy"*



*"The date . . . nearly always includes eating food together, anything from an ice-cream soda to the most elaborate meal"*

## ROBERT OSBORN



12:00 P.M.

### *The All-Night Game*

as seen by Robert Osborn



Robert Osborn writes, "It seems to me that any cartoon or painting, or piece of sculpture, can do more than merely copy nature—a copy never has the 'zing' of the real thing and inevitably seems dead compared to nature. But any artist can bring out of his imagination a new and real thing which can stand on its own feet and isn't an imitation of something else."

"In 'The All-Night Game,' I was trying to convey

some of the emotions that one feels playing the game: things like the calm, stiff beginning, the slowly bloating, gloating fellow who begins to take every one else's money; the fellow who is in over his depth and shouldn't be playing in the first place; the serious feeling about two A.M., and the final gleeful, bloodthirsty, animal-like destruction of the bloated fellow. I use any means I think of to try and convey these things.

# ROBERT OSBORN



2:00 A.M.

*Reproduced from the March, 1945, issue of Fortune Magazine by special permission of the Editors*



4:00 A.M.

2:00 A.M.



"And be it said to the credit of the editors who ordered these pictures that they never ask the cartoonist to make major or minor changes; they know that they will get more expressive work by trusting to the integrity of the cartoonist's feelings rather than trying to rehash, change, rework, or otherwise debilitate the original."

The *Fortune* cover is by Edmund D. Lewandowski.

# BARTOLI



Courtesy *Holiday* magazine

Bartoli's interesting pen technique is characterized by a total absence of shading. The drawings consist entirely of a fluid line which tells the story of various forms and surfaces without a hint of light and shadow, or even of accent. Yet the feeling of a sunny town is there, with its wrought-iron balconies and its ancient frame houses.

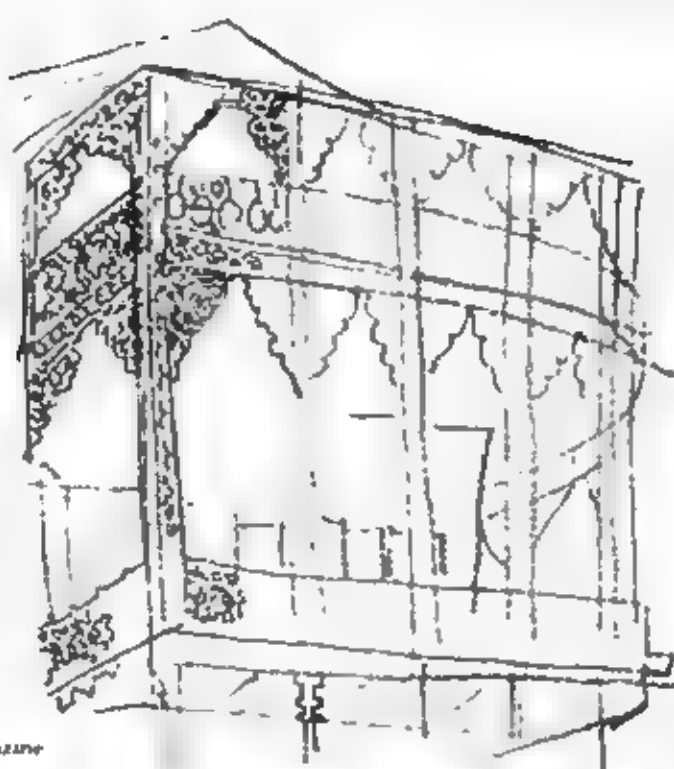
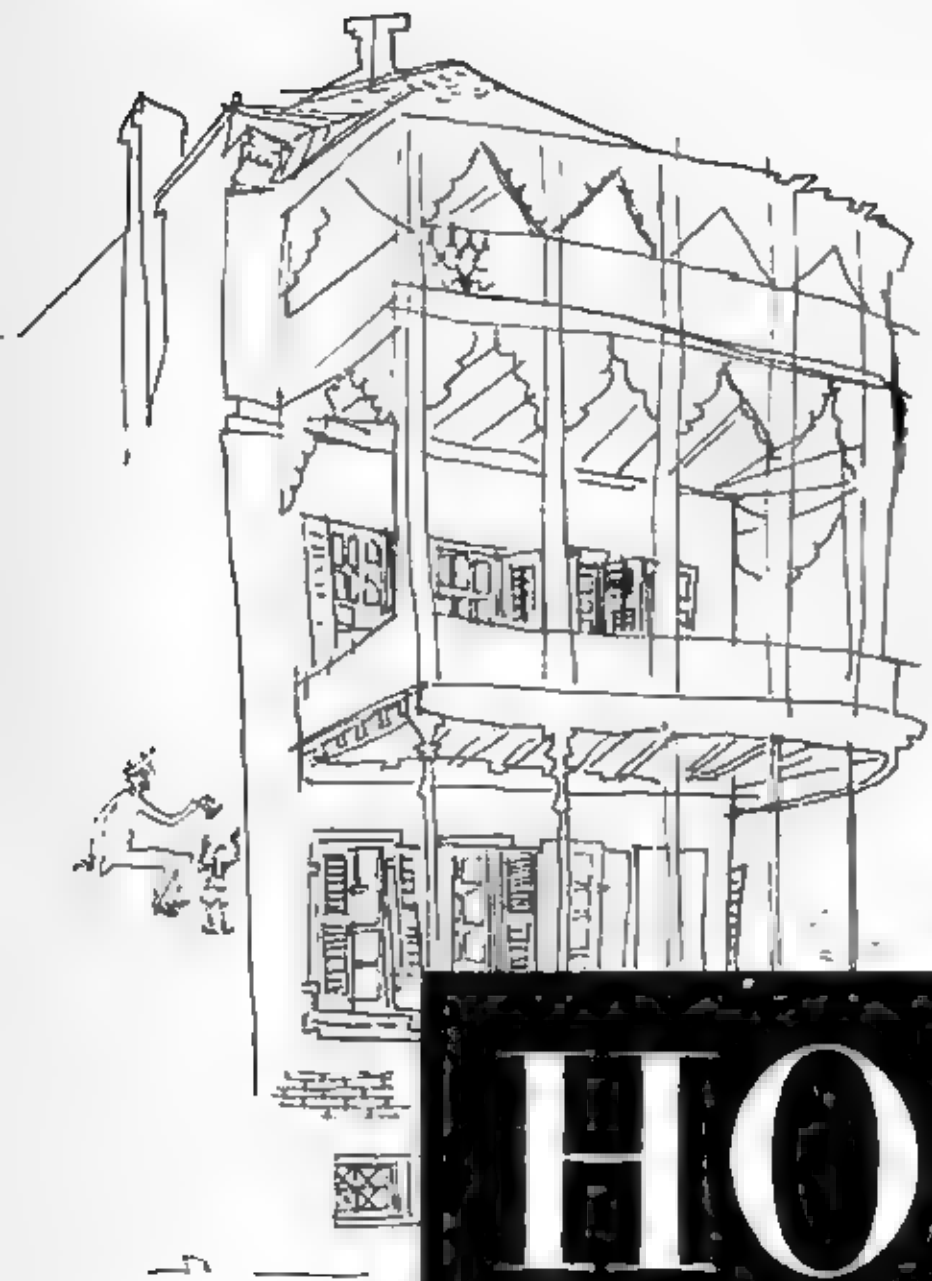
This cover of *Holiday* was compiled from a couple of hundred sketches the artist made in his wanderings around old New Orleans. Though the drawings were done with a fountain pen, which does not lend itself too readily to delicacy of line, its sensitive, unmechanical performance in the hand of Bartoli gives an effect of crispness which is extremely decorative.

There are a number of aspects of Bartoli's work that are worth the student's attention, since this style of drawing is particularly adaptable to reproduction. Notice, for instance, the reversal of the customary use of heavy line for foreground objects. The large palm tree back of the house is done in quite heavy outline; the artist depended on its lack of detail to confine it to the background. The coach, on the other hand, even though it is in the front of the picture, is drawn lightly, and this seems to keep it in scale. No minor form in the composition is stressed so much as to detract from the main interest—the grillwork of the balconies. The *Holiday* cover is the negative of the drawing.





BARTOLI

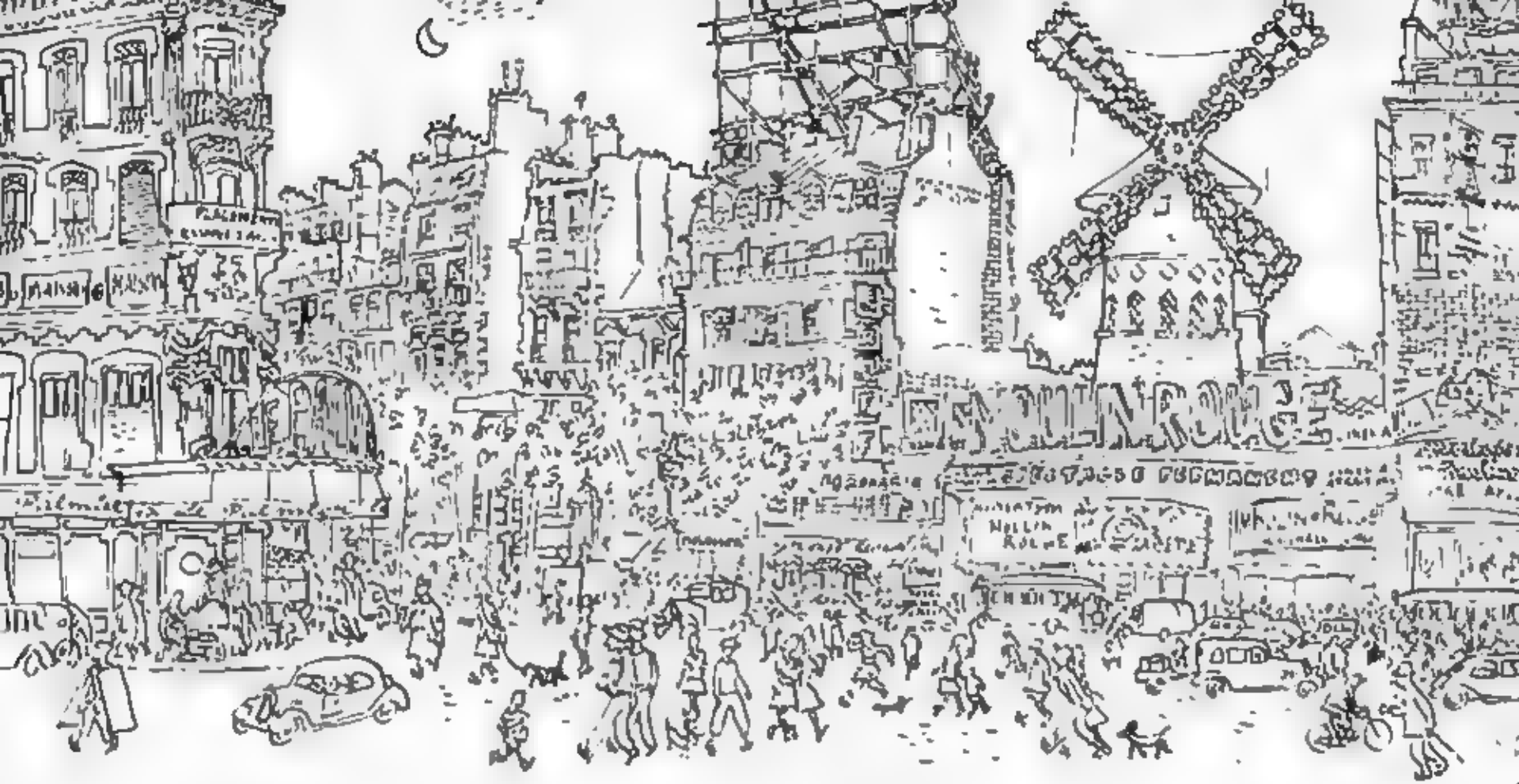


Courtesy Holiday magazine

# HOLIDAY

New Orleans . . . also . . . That Lovable Garment, The Bathing Suit





Burt Foster catches the spirit of whatever scene he sketches, and it is easy to see in the drawing above of Montmartre what fun he has with amusing detail. If you were to cover up all of the picture but a small patch containing

some of the pedestrians, you'd still be pretty sure to recognize them as Parisians. Below are a couple of close-ups of life in Hollywood, worth studying for detail and intelligent omission.

*Courtesy Holiday magazine*





*Courtesy Holiday magazine*



This is an on-the-spot drawing of the capitol of Cuba.



I asked Michael Berry, one day, to dash off a little sketch which would be typical of his approach to an illustration job, and which would show me how he creates one of his drawings. Berry is a successful cartoonist and magazine illustrator and I knew that this lesson in quick sketching would be an interesting addition to the book. Sketch 7 on the opposite page is the finished picture, and the six sketches preceding it show the typical procedure as the artist worked. From them one can see just how he goes about creating a composition, from the first jotting down of an idea to the finished drawing

Berry decided that he would draw for me a small group consisting of two men and a girl in conversation. He took varying grades of Wolff pencil and began what he called his warm-up exercises to get acquainted with the characters, as shown in Sketch 1. Nr. 2 is the quick

compositional sketch. In this he played around with the values of light and dark in color. The third sketch is a pencil tracing of the compositional sketch. From the tracing paper outlines, he made the final drawing. Sketch 4 shows the tracing paper drawing transferred to plate-finish bristol board, and at this stage the artist threw in the shadows and shading to give solidity to the forms. This modeling was done with a heavy pencil to get in the accents before putting in the washes. A light wash, in Sketch 5, was applied to hands and faces. The men's clothing obviously needed a heavier tone, and this was started on the left-hand figure. In the sixth sketch, the application of the heavy wash was completed, and the finishing touches given the gown of the woman. For an effect of silky material, a combination of dry brush and Wolff pencil was used. The wash consisted of diluted Winsor & Newton process black.



MICHAEL  
BERRY

This is the actual size of the original drawing.



# JOHN RUGE



1

The cartoon shown with its preliminary stages on these two pages was a spontaneous sketch employing brush and ink with a little wash (ink wash diluted with water). Over almost invisible pencil lines, John Ruge, the artist, begins his figures by proceeding quite far with the heads before completing the rest of the figures. In stage 3, the outline of the figures is completed. In 4, the wrinkles and folds are drawn. In 5, black spots are added to gloves, hatband, tie, etc., as well as the texture of the man's tweed coat. Light washes are applied in the next sketch; and the final blacks and background in the finished drawing. "I've sneezed lots of times on horseback and nothing ever happened before!" was the caption of this cartoon.

Just before the recent war, in Ruge's third year at the Art Students League in New York, he sold his first cartoon to *Collier's*. During the war he drew for *Yank*, did illustrations overseas, and combat sketching in the Pacific. Since returning to civilian life, illustration and cartooning have claimed his time. He likes both equally well. Ruge's work now appears as a weekly feature in *Collier's*. It is a four-panel comic depicting the doings of an engaging Irish setter named Clancy. Each cartoon is of the "separate gag" type, and all are in pantomime.



2



5



3



4



6



7



"How High Can a Coloratura Soprano Sing?" is an illustration done for a weekly humorous series in *Pictorial Review*. These drawings are done in sets of three, usually consisting of one large drawing and two smaller ones. The first stage above is in pencil. The wash is then

added, the light tones, then darker tones over the light, and, finally, the details such as the texture of the singer's gown, and the tape measure. The drawing is highlighted with spots of chinese white. The three steps represent preliminaries for the drawing below.

Courtesy Pictorial Review



# THE SATURDAY EVENING POST

## MAN VS. WAITER

## WAITER VS. MAN

By  
Stan Hunt



Reprinted by special permission from The Saturday Evening Post, copyright 1947 by the Curtis Publishing Co.

In this example of Stan Hunt's work, we have the type of cartooning which consists of a group of separate drawings with captions. This is Hunt's version of poor, bewildered modern man in situations where he is helpless and frustrated—a fertile subject in the eyes of most cartoonists. This artist uses limited black areas, confining them to small accents, as contrasted to the more ex-

tended use of black by, for instance, Gluyas Williams. Hunt attains effective variety by exerting heavy and light pressure in his fairly wide line, even drawing so lightly at times that it reproduces as broken line. To have the *Post* reproduce your cartoon in a two-page spread means that you have really arrived as a successful artist in the cartoon field.





This illustration by Dick Sargent from a story entitled "Six Girls and a Man" appeared in *Pictorial Review*. The sketches on the opposite page were selected from a number of preliminary tryouts which Sargent did in building up the characters for his illustration. At lower right (opposite) is the rough compositional sketch. A

complete pencil sketch appears at upper left on this page. At upper right, the wash drawing shows something of what the final values will be—squint at it to obtain an idea of how much it tells of the finished composition. Below, the complete picture shows how clarity of statement may be developed in a wash drawing.

Courtesy Pictorial Review





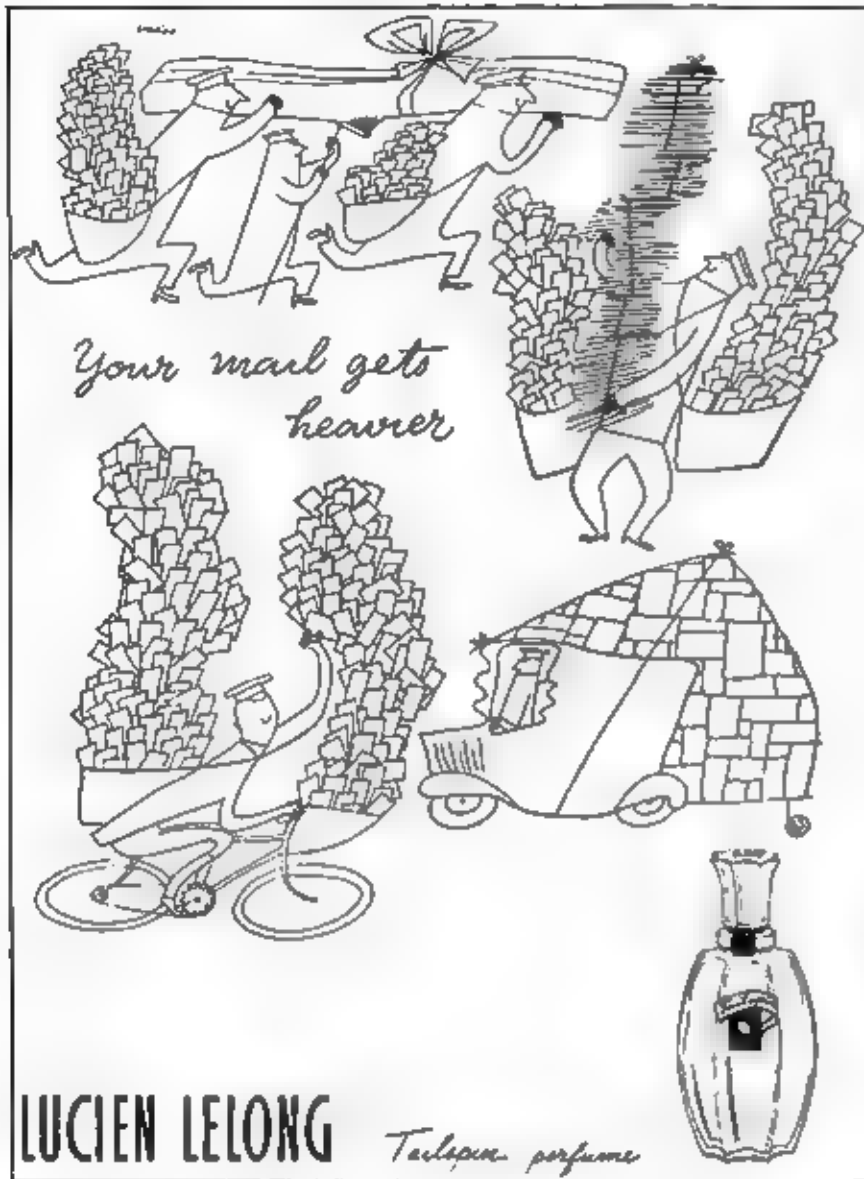
## JAN BALET

Jan Balet's witty drawings are as refreshing as light opera. In this page from *Seventeen* illustrating an article about Leap-year party ideas, he has captured the spirit of old-fashioned country doings in a gay and whimsical manner. Balet's distinctive and original approach to design in advertising has won him an important place among contemporary commercial artists, and this picture won the Art Directors Club Medal in 1948 for Humorous Illustration in Color at their annual exhibition. Balet's favorite ancient sources are Egyptian and early Greek art, but he also admires the extreme moderns, among them, Picasso, Braque, and Chagall. At the extreme right of the next page is an illustration from *Tales from the Spanish of Alarcon*, Story Classics edition, copyright 1948 by J.I. Rodale.

*Reprinted from the February, 1948, issue of Seventeen magazine*



JAN BALET



Courtesy CBS

EVER SEE A SPARTAN SELL TRACTORS?





By permission the artist Copyright 1941 The New Yorker Magazine, Inc.

"To the Nearest Barber Shop, John"

Richard Taylor's sophisticated barbs pierce vulnerable spots in contemporary life, and range in subject matter from the self-satisfied extremist modern painter to the featherbrained pekinese owner. His humor finds expression predominately in the type of cartoon made popular by *The New Yorker*, featuring a one-line remark



Frank Owen, one of the top-line cartoonists for *The Saturday Evening Post*, believes that nine out of ten people enjoy a joke which evokes explosive laughter rather than one which requires figuring out. He does his cartoons in heavy outline and solid black, often varying the values with a soft, smudged-crayon effect.

"And then kiddies, the BIGGEST mouse you ever saw came walking across the room . . . !"

Courtesy The Saturday Evening Post Copyright 1948

# The Importance of Cartoons in Advertising

by DON HEROLD

Cartoons are perhaps the best per-square-inch "buy" that any advertiser can make today.

Surveys among newspaper readers reveal repeatedly that the comic pages have a greater readership by far than any other pages. In short, America is a nation of "balloon readers," and any advertiser who doesn't take the hint isn't giving his budget a good break.

The right kinds of advertising cartoons will do these things:

(1) They will attract far greater attention in far less space than serious illustrations or type alone. They suggest fun, and the world today is looking for fun—today as never before.

(2) They will permit the use of "story" or "continuity" selling in colloquial phraseology which fits the reading habits of practically all newspaper and magazine readers.

(3) They will win friends—and quickly—because they make people feel that here at last is welcome relief from the grim solemnity that weighs down most conventional advertising, here at last is a business that is "one of us"; here at last is a corporation that does not regard itself and its product as holy, high and mighty.

Since advertising that is not read cannot possibly yield a profit, it is of course up to advertising to compete successfully with nearby reading matter. Almost

every advertiser who uses cartoons finds it can do this better than any kind of straight advertising.

Advertising is, after all, slightly presumptuous. We are asking the other fellow to sit still while we tell him the story of our life. The least we can do is to entertain him a little in return for his attention.

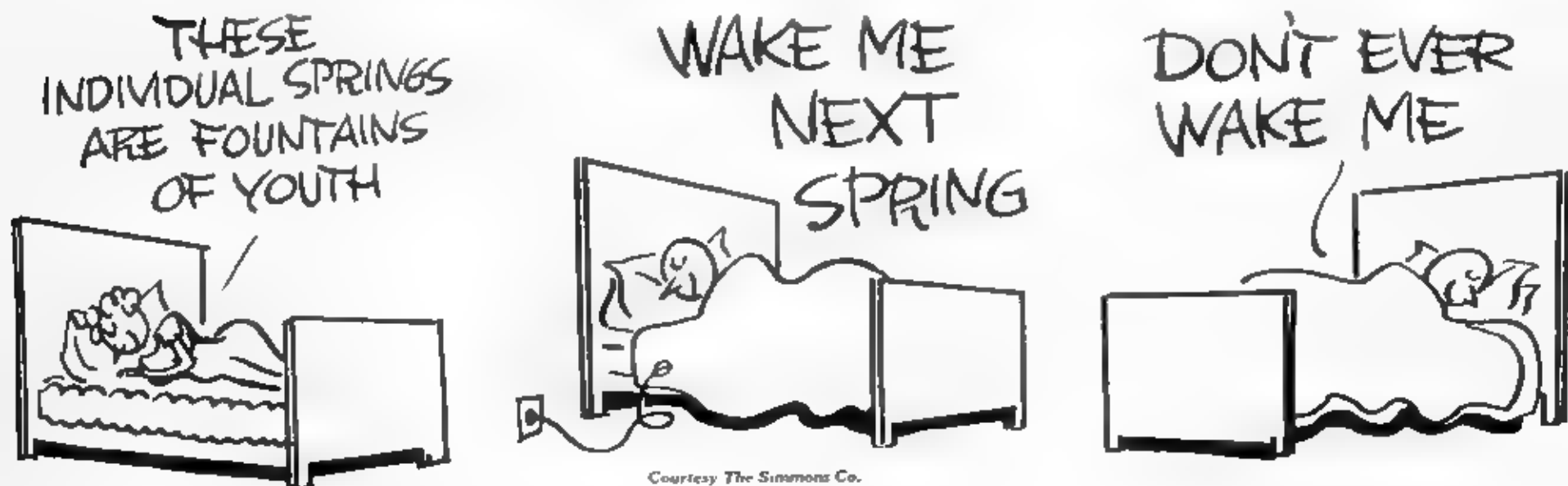
The first advertising cartoons, years ago, were all wrong. They used the switcheroo technique, which is essentially a "sell." A picture of a mule kicking a man over a fence would glibly turn into an ad for a jewelry store or a barber shop. This let the reader down—promised entertainment which it did not deliver.

I believe that good cartoon advertising should be honest. I mean that it should admit frankly, from the start, that it is advertising, but be sure that it is entertaining and refreshing and, incidentally, rewardingly informative.

It should not be so exaggerated as to be unbelievable

The use of humor of any kind in advertising is a pretty serious thing—and a pretty delicate undertaking. It is something like operating on a thyroid gland, which is only a quarter of an inch from the jugular vein. It's dangerous to slip.

Rightly used, cartoon advertising is one of the most potent and most economical investments an advertiser can make.





# A Study in Laughs



**OSBORN**

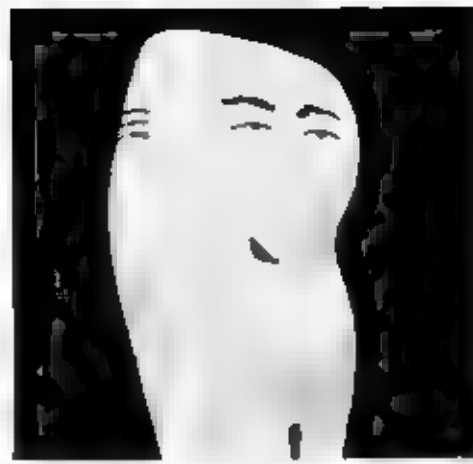


**STEIG**

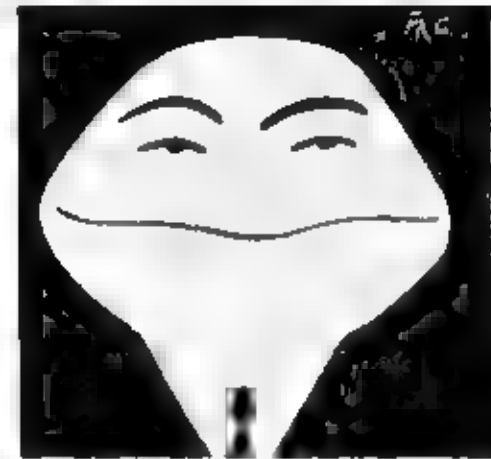
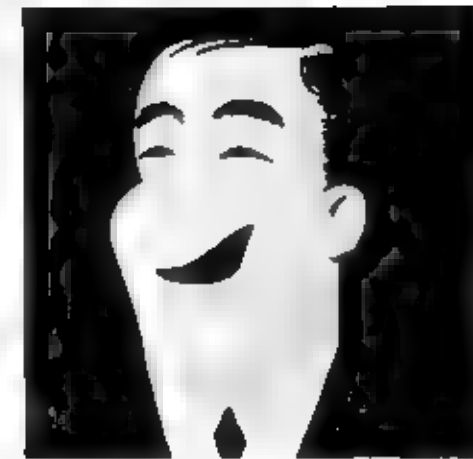


**BALET**





CHANCE



Here is the result of a promotional idea devised by the art director of CBS. He asked these four well-known cartoonists each to give his own version, in drawings, of different kinds of laughs. They responded with the above drawings, captioned, "Doubled Up," "Side-Splitting," "Rolling in Aisle," "Booming," "Excited," "Tear-streaming," "Belly," "Rippling," "Side-splitting," "Flop," "Helpless," "Tittering," and "Cackling," etc. These are excellent studies in facial expression.

## GOOD THING GODFREY ISN'T SCOUTING UP NEW CUSTOMERS FOR YOU!



Arthur Godfrey is that fellow on the radio who can't seem to get his voice out of second gear. But don't let that fool you; he has a way of shifting his listeners into high, low, or medium. For example, (on Arthur Godfrey's Talent Scouts, he began asking people if they had any gifted friends who ought to go on the air. In nine weeks 45,000 self-appointed talent scouts wrote, wired, and phoned to say they had just run into the greatest discovery since Caruso.

It gives you a rough idea what would happen if Godfrey were on the air and started selling your cars—or rather started selling the cars you haven't got. New prospects would overflow your showrooms, and in the riot that followed, they would tip your next customer-primarily the late customer.

The voice doesn't have to be Godfrey's either.

Out on the West Coast a CBS announcer recently spoke well of a key-holder that an advertiser was offering as a premium. After two shots of this mild sales hypodermic the advertiser yelled "Uncle. He had 5,000 replies.

As an automobile dealer you are well aware of the persuasive powers of the human voice. Amplified by radio for all to hear the spoken word becomes a sales instrument of truly magical proportions—and a tool to use only when you mean business. That day is right around the corner.

The Columbia Broadcasting System

BEFORE YOU HAVE MORE CARS THAN CUSTOMERS—CALL CBS

A crowd to Roy Doty isn't just a lot of people repeating themselves. It is a big and wonderful collection of individuals, each doing something different. The throng behind the radio announcer is worth studying for the variety of action portrayed, and for its pattern of beautiful line work. In the mad rush to buy automobiles, people come by bicycle, parachute, baby-carriage, and pogo-stick—all happily hopeful of getting a car. The point of this advertisement and of the one below was

to convince advertisers that CBS could increase their business, and Doty's art work matches the copy with its particular quality of humor.

The over-the-counter drawing below was a brochure 42 x 6 inches and in it were 131 figures. (It continues on the next page.) Note the balancing blacks used for the salesclerks' clothing, making a modified repeat pattern across the pages, besides holding together the parade of customers and the slightly toned background.



Jan Balet's unusually fertile imagination is combined with a perfectionist's zeal in craftsmanship—his attention to detail is readily apparent in the drawing reproduced. Equipped with a sound basis for drawing (having studied in Germany before the war), he came to this country in 1938 and spent four years getting established. Balet is now a free-lance artist; his work appears

in the magazines of national circulation, he designs the advertising for the large department stores, and illustrates children's books. Balet's talent encompasses several mediums—his pen-and-ink drawings reproduce crisply on newsprint, his scratchboard designs simulate perfectly the woodcut, his use of color in book illustration is unfailingly appealing.

*We have the talent*

*for making  
sales*



"We have talent for making sales," says the advertisement above, and it might have added that much depends on the talent of the artist who does the drawing. Jan Balet is a specialist in this type of work because of his ability for combining humor with sound ideas.

This black and white tempera painting is for a CBS campaign. When the artist was asked if he used models for the out of the ordinary figures in this composition, he said "No, not even a morgue." Balet does sometimes go to the library for reference, however.

**Radio Sales**

Radio and Television Station  
Representatives, Inc.

**JAN BALET**

**ROY DOTY**

[illegible]

***Go native  
and be happy***

When you want the natives to go for your product, go native yourself. The warm and friendly backing of a popular local personality will talk more people into buying more of your product—faster. The most effective way to go native in your most important markets is on your Radio Sales represented stations. Best proof is that each week national spot advertisers sponsor close to six hundred local live talent broadcasts on the Radio Sales represented stations.

### **Radio Sales**

個人の生活 生活の質を高める 社会生活の質を高める 社会生活の質を高める .. 生活の質

Below is the last portion of Doty's 131 customers carried over from the previous page.



## DAVID STONE MARTIN

David Stone Martin is the artist who did this study of Hoagy Carmichael in a Bohemian atmosphere. Notice how he has broken up the blacks in his composition with decoration or high-lighting. The slight distortion in this drawing is extremely modern but not overdone.



Courtesy CBS

Courtesy CBS

## DAVID STONE MARTIN

This is a caricature type of advertisement for CBS in which David Stone Martin, the artist, cleverly spots solid blacks for the sake of rhythm and balance.

### HE'S THE FUNNIEST NEW SOUND IN AMERICA



Three months ago, a young man named Robert Q. Lewis started caricaturing the contents of an amateur but very persuasive news a CBS microphone.

The critics went overboard.

"He has suddenly emerged as one of the bright new hopes of radio," said the World Telegram.

"...a wealth of laughs...strongly wonderful stuff," said Hollywood.

After only seven weeks on the air, he has become one of the most buzzed-about names in radio, and not a complete joke.

And Lewis printed a couple of hundred words that would be unique to the ears of the greatest critics of all time. He carried Lewis with him to the radio, and he was one of the first new stars in radio, before anyone else, and so on and so on.

Each Saturday night (8:00-9:00) on Radio Q's Little Show, the girl who is the star.

Let's not forget this, Robert: it's bigger than both of us. It's a lot worth remembering. A big new voice, a big new voice to the people of this country, in radio and in the advertisement who effectively wants to get his message across to millions. You can prove it to yourself. It's such a story to you as being for himself out of THE WORLD OF LITTLE SHOW. And then give it a strong not to do.

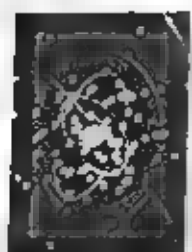
A CBS PACKAGE PROGRAM

## JEAN PAGES

William Golden, the art director of CBS, was responsible for the promotional piece called "Crescendo." He said the artist's problem was to furnish an important frame for an important story—the art to look effortless, yet authoritative, and not to dominate the text.

Jean Pages was the artist who solved this problem. He is the youngest of the group of French artists whose style can be traced back through more than a hundred years of French book illustration, and which has strongly influenced American commercial art. Pages' talent ranges from fashion to murals, but this is a remarkable example of pen-and-ink drawing done directly from life, and resulting in a spontaneity unobtainable in any other way. Pages' draftsmanship has become his own personal language, which he uses as easily as words.

Courtesy CBS



Crescendo

— 17 —





*Courtesy Bureau of Advertising*

Here is how a mother monkey with her two charming children came to be a drawing. It was the main illustration of an advertisement used in a trade press campaign of the Bureau of Advertising, entitled "All Business is Local." Fred Chance had the idea, and called upon his imagination to give these wiry creatures a decorative value. Exaggeration, under the subduing influence of good taste, is one of the ingredients for making this type

of drawing attractive, and Chance uses exaggeration in this way to good purpose. The reproductions above show how the drawing developed from first step to final in light, flat gray tones of tempera wash, leading up to the balancing values of the black ink. Touches of Chinese white were added. This picture won the award for distinctive merit in the Twenty-sixth Exhibition held by the Art Directors Club in New York.

## WILLIAM CHARMATZ



*Portrait Teller*



Above is a freehand practice sketch by Charmatz, done in water color with a delicate touch of pen and ink. On this page, Charmatz' calligraphic line work is seen as he uses it in the newspaper advertisements for department stores; the one below is for Meacham's in Fort Worth. The pen work has a dynamic quality.



# JOE KAUFMAN

The reproductions on these pages are of one of the advertisements in a series for NBC programs. This one features a supper club. A realistic picture would have been inappropriate for advertising purposes, and the art director depended on the artist's imagination to take over. To visualize the activities at a supper club and add a bit of fantasy in the interests of glamor were the artist's problem in the night club scene. "Night Club in the Sky" was the result. The original of this picture was twenty-four inches in width. Laying out a cartoon of this type calls for the ingenuity of an architect drawing the plans for a large building - first a general plan and then a series of smaller individual plans and then assembling them in one.

Joe Kaufman went briefly to free art classes in Philadelphia early in his career and this was the beginning and end of his art training. He never attended a regular art school, which is not surprising when it is considered that he went to work at the age of fourteen. At eighteen he started to earn money doing art work and has been at it ever since. He is currently busy with illustration, both editorial and advertising, in the leading magazines, and at the Art Directors Club show in 1948 he was awarded a medal for his entry. Kaufman's work is characterized by a buoyant imagination applied to the faithful representation of detail where it is needed to give the basic facts in a picture.



Courtesy NBC



A detail from "Night Club in the Sky" (from the lower left-hand corner of the large picture) is drawn in six stages by the artist to show how he developed the three figures. The first sketch was in pencil on rough tracing paper. This was put on a tracing board and another tracing done over that. The third drawing shows a re-

fined sketch over the second tracing which (in 4) was transferred to Whatman board. A mass tone color was applied to this and the figures indicated with a light gray opaque wash. The faces of the three characters were painted in, in white. In the next sketch, variation appears in the clothing, and white is used to model the



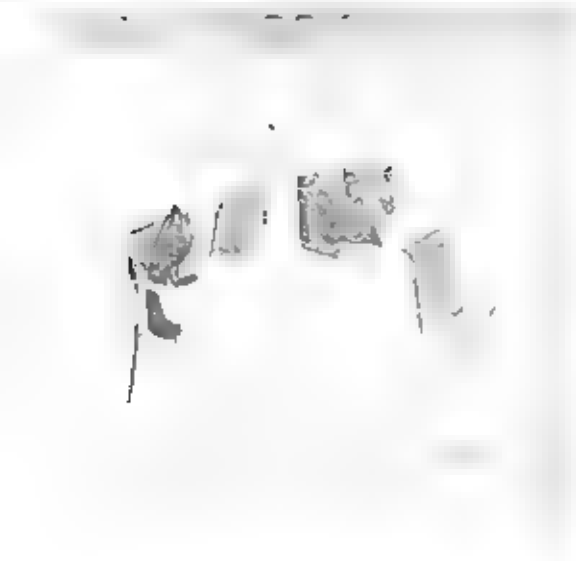
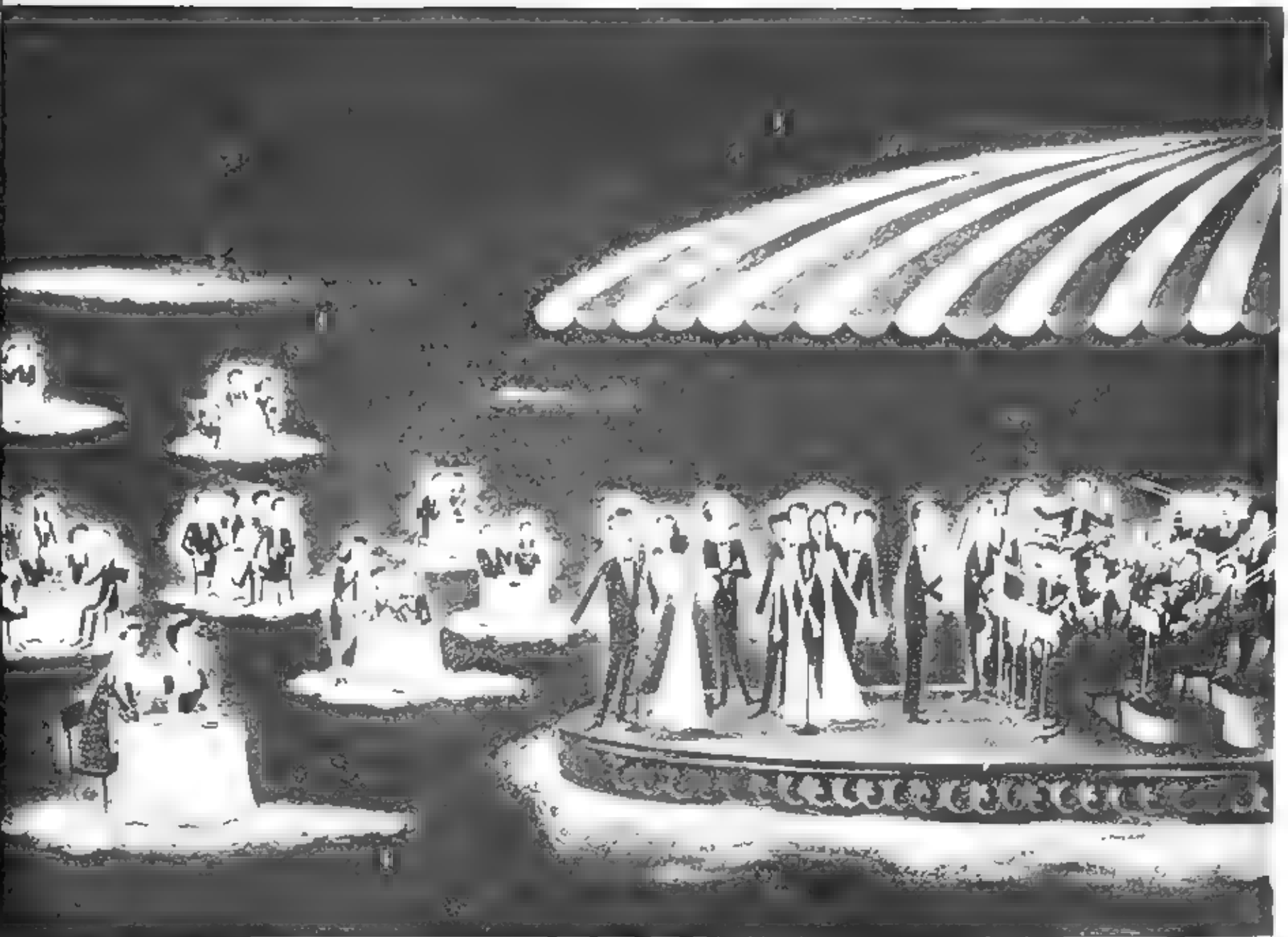


table-cloth. In applying the wash, the artist started with light grays and darkened them as the composition grew. In the last sketch, the characters acquire their features and details of clothing. The picture called for an effect wherein the darkness of night prevails around the tables, but which allows the separate groups to be clearly

seen. Kaufman therefore invented a lighting system for the occasion which envelops each table with a nimbus of light, coming from only the artist knows where. This and the picture on the following double page were done on Whatman hot-pressed illustration board and both were 24 inches in width.



Courtesy NBC

A rough "visual" (the sketch for the artist to follow) of "Grand Ole Opry," was given to Kaufman by NBC as an indication of the type of picture the art director wanted for a certain purpose. The artist worked it out in pencil and showed a finished sketch which was approved. The next step was to do considerable research as to details. It will be easy to see what type of local color the artist had to match his picture to, from the names of a few of the native songs sung on the "Grand Ole Opry" program: "Cross-Eyed Butcher," "Flop-Eared Mule," "Chittlin' Cookin' Time Down in Cheatham County," "No Drunkard Can Enter Here," and "Rabbit in the Pea Patch." In a filing cabinet, Kaufman

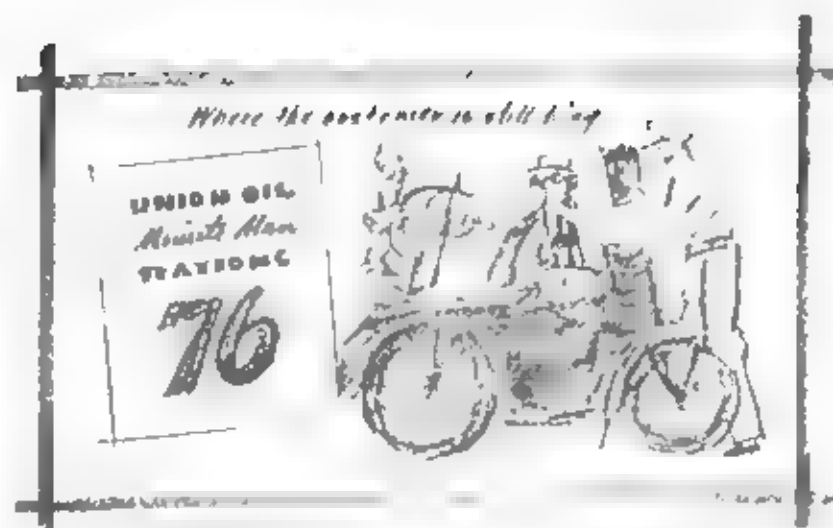
keeps a large library of research material consisting of clippings from many sources. From this accumulation, he finds answers to such questions as, what would the old-fashioned opera house look like, what types of costumes are to be used, what are the exact details of an accordion and the other musicians' instruments; what kind of harness does the horse that pulls a hay-wagon wear? With all this settled, he exaggerates the authentic material in such a way as to inject the humorous element in his own style. The spirit of gaiety prevails in this composition—even the dog is obviously laughing. As for procedure, Kaufman paints in the large areas, then works up each individual figure and object.



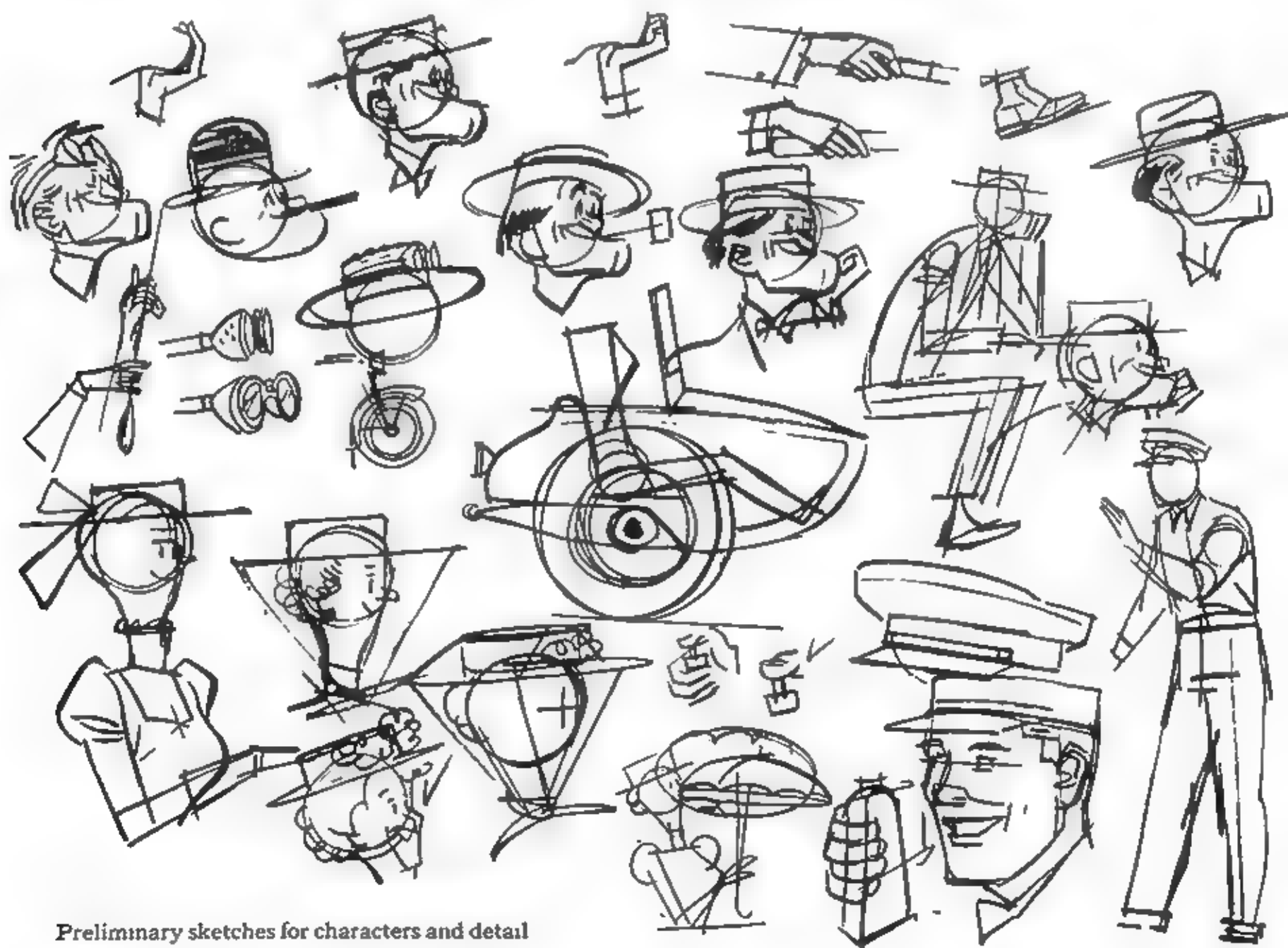
William Tara is the artist who did this 24-sheet poster. He writes, "A good poster is simple in design, brief in copy, and it tells its story quickly. Because cartoons fit these rules so well, they are naturally adapted for use on posters.

"The poster shown here was executed by me, and is one of a series for Union Oil Company, planned by their advertising agency, Foote, Cone and Belding, in Los Angeles. The poster appeared during the latter part of the war and the story that Union Oil wanted to tell was that while gasoline was rationed, courtesy and service were not—not at Union Oil, anyway.

"To illustrate the idea that 'The Customer is Still King,' cartoons were a logical choice—in them were ample opportunities for humor." It is interesting to note that Tara was careful not to caricature the station attendant even though the other characters are definitely comic.



A rough layout of the poster was made by the advertising agency art director, Charles Porter, and submitted to the client for approval.



Preliminary sketches for characters and detail



Above is a section of the finished drawing as it was originally penciled on tissue. After all drawing corrections were made, it was traced onto illustration board



Outlines and darker areas were drawn with brush in diluted waterproof black. Waterproof ink prevents the lines and tones from smearing when color is added.



Transparent color dyes were added and color areas built up slowly. Where color became too deep or where light gradations were needed an ink eraser was used



The finished drawing was corrected with opaque water color where adjustments were necessary. The blacks were strengthened with waterproof india ink.

*Where the customer is still king*

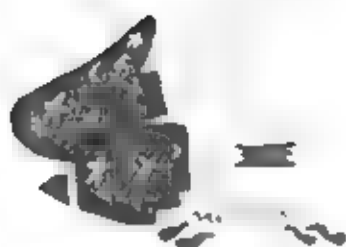
**UNION OIL**  
*Minute Man*  
**STATIONS**  
**76**



Courtesy Union Oil Co. of California

This is the finished poster. The panel was airbrushed in color and the lettering put in position. The size of the finished drawing is 8 x 18 inches. There is no set size

for 24-sheet posters. Width can vary from 12 to 36 inches, depending on the size at which the artist works most comfortably.



Bud Blake says about this procedure, "The original art work was done on three-ply board, in gray and black. We knew that benday would break up the black lines, so a special (and more expensive) procedure was resorted to in this case. The art work was done in two parts—permo-white and lamp black for the gray values, india ink on a tissue overlay for the lines and solid blacks."

*Courtesy Better Homes and Gardens magazine*



## NO CRYSTAL GAZER?

No wild predictions, no viewings with alarm, stir up the public in Better Homes & Gardens. We stir up our public to build their own terraces or buy a new vacuum cleaner. 100% homemaking service screens out the casual reader—but screens in over 3,000,000 families whose big interest is home and whose big incomes go for everything at home. Getting your share?



AMERICA'S FIRST SERVICE MAGAZINE



# What in the world interests women?

**Practically everything!...and so almost as many women as men are reading TIME**

## What do they read in TIME?

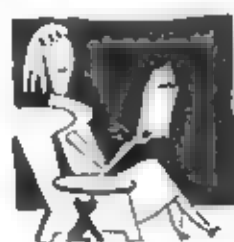
*Practically everything, of course!*

**E**ACH WEEK 1,500,000 women and 1,500,000 men read TIME. Studies among equal numbers of TIME-reading men and women show the intensity of readership by sex for each TIME department.

The readership figures reported here for each department are based upon 1600 personal interviews.



**ART**  
128 women readers  
for 100 men



**BOOKS**  
120 women readers  
for 100 men



**BUSINESS**  
59 women readers  
for 100 men



**CANADA**  
75 women readers  
for 100 men



**CINEMA**  
122 women readers  
for 100 men



**EDUCATION**  
97 women readers  
for 100 men



**FOREIGN NEWS**  
78 women readers  
for 100 men



**INTERNATIONAL**  
71 women readers  
for 100 men



**LATIN AMERICA**  
77 women readers  
for 100 men



**LETTERS**  
97 women readers  
for 100 men



**MEDICINE**  
93 women readers  
for 100 men



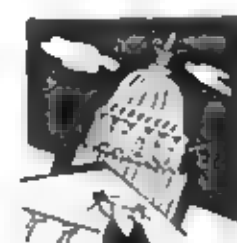
**MILESTONES**  
104 women readers  
for 100 men



**WOMEN**  
102 women readers  
for 100 men



**MUSIC**  
117 women readers  
for 100 men



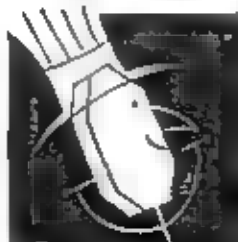
**NATIONAL AFFAIRS**  
80 women readers  
for 100 men



**PEOPLE**  
103 women readers  
for 100 men



**PRESS**  
78 women readers  
for 100 men



**RADIO**  
107 women readers  
for 100 men



**RELIGION**  
102 women readers  
for 100 men



**SCIENCE**  
73 women readers  
for 100 men



**SPORT**  
55 women readers  
for 100 men



**THEATRE**  
114 women readers  
for 100 men

In a spot drawing, the problem is to tell the necessary story at a glance, as in a poster. Erdoes has had a lot of experience in this work, as he has done spots for the editorial page of *Time* for years. In this advertisement, the spots are effectively pointed up with black backgrounds, in reverse of the usual pattern of black on white. Each spot tells its story vividly.



Courtesy Time magazine

## ERDOES

One of the first jobs held by Richard Erdoes, versatile European-trained Viennese artist, was as illustrator, cartoonist and writer on the only two democratic newspapers in Austria. This brought him into conflict with the Nazis when they occupied Vienna in 1938. Erdoes had to leave Austria in a hurry and he lived for a while in Paris until he finally was able to make his way to New York in 1940.

The artist spent his first months in the U. S. A. as staff artist to *Stage* magazine, and has been free-lancing ever since. He has been a contributor at one time or another to *Harper's Bazaar*, *Vogue*, *Mademoiselle*, *Esquire*, *Skyways*, *Life*, *Pageant*, *Pic*, *Cue*, and various other publications, and has also done commercial work for the agencies. Erdoes' main effort during the past three years has been directed at work for the National Broadcasting Company, *Time*, and *Holiday*. Besides his commercial work, he has done a great deal of painting, and has held one-man shows of his work. He is a highly accomplished draughtsman.



Courtesy NBC

## THE FORD THEATER

sponsored by THE FORD MOTOR COMPANY

APRIL 4—**THE GOOSE HANGS HIGH**

An American family faces a challenging crisis

APRIL 11—**THE MURDER OF ROGER ACKROYD**

A spine-tingling mystery by Agatha Christie

APRIL 18—**THE SILVER CORD**

Intense, psychological drama

APRIL 25—**PERSONAL APPEARANCE**

An engagingly different, preposterously funny love story





Courtesy NBC



Courtesy Column magazine

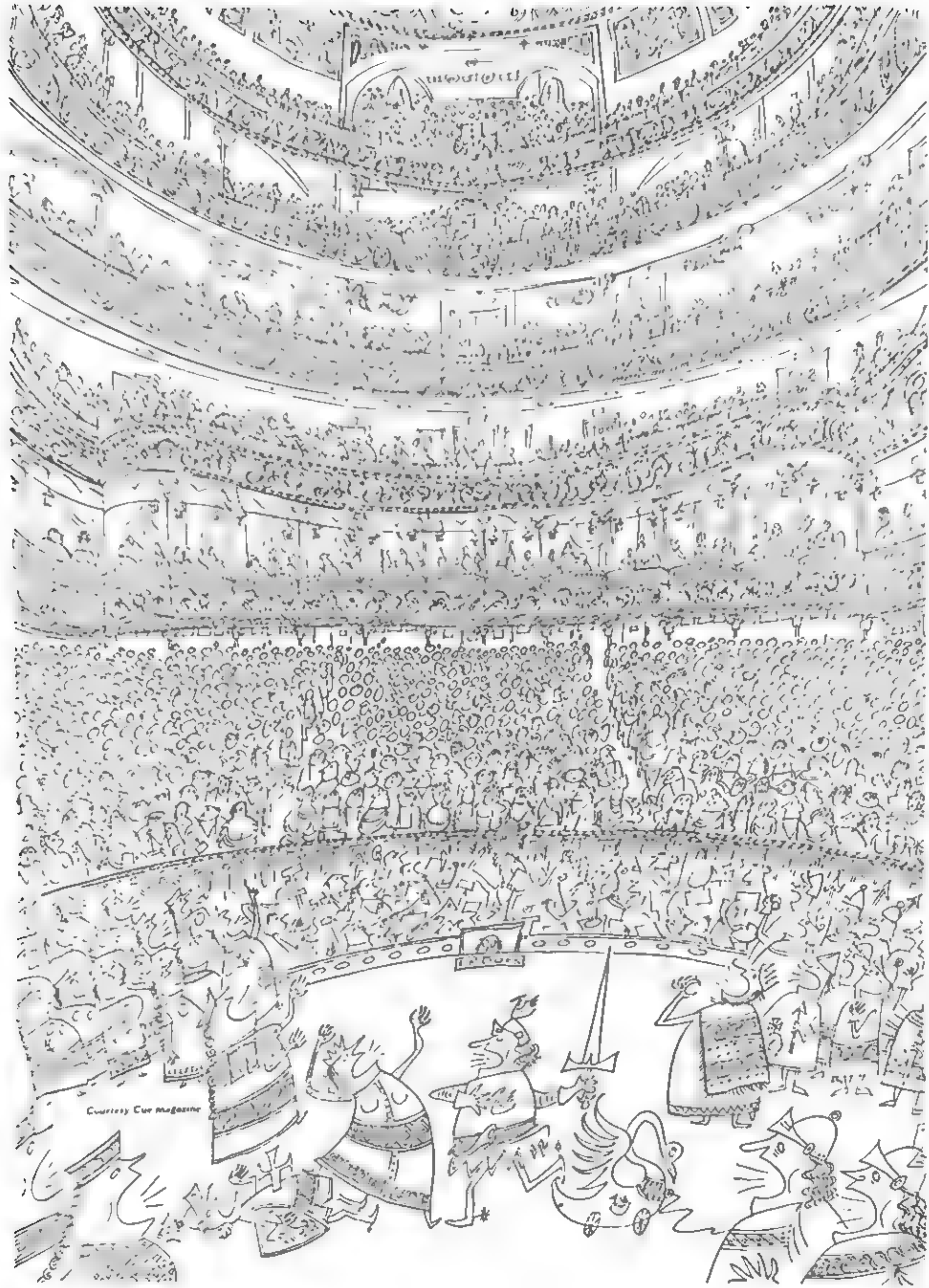


Courtesy Zan Diamond Co

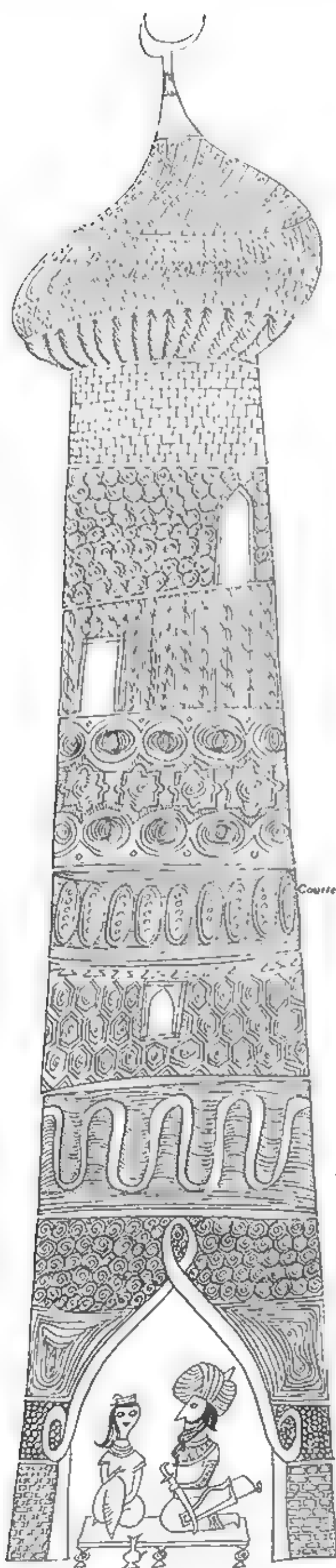


Courtesy NBC

THE NATIONAL BROADCASTING COMPANY



Courtesy Cue magazine

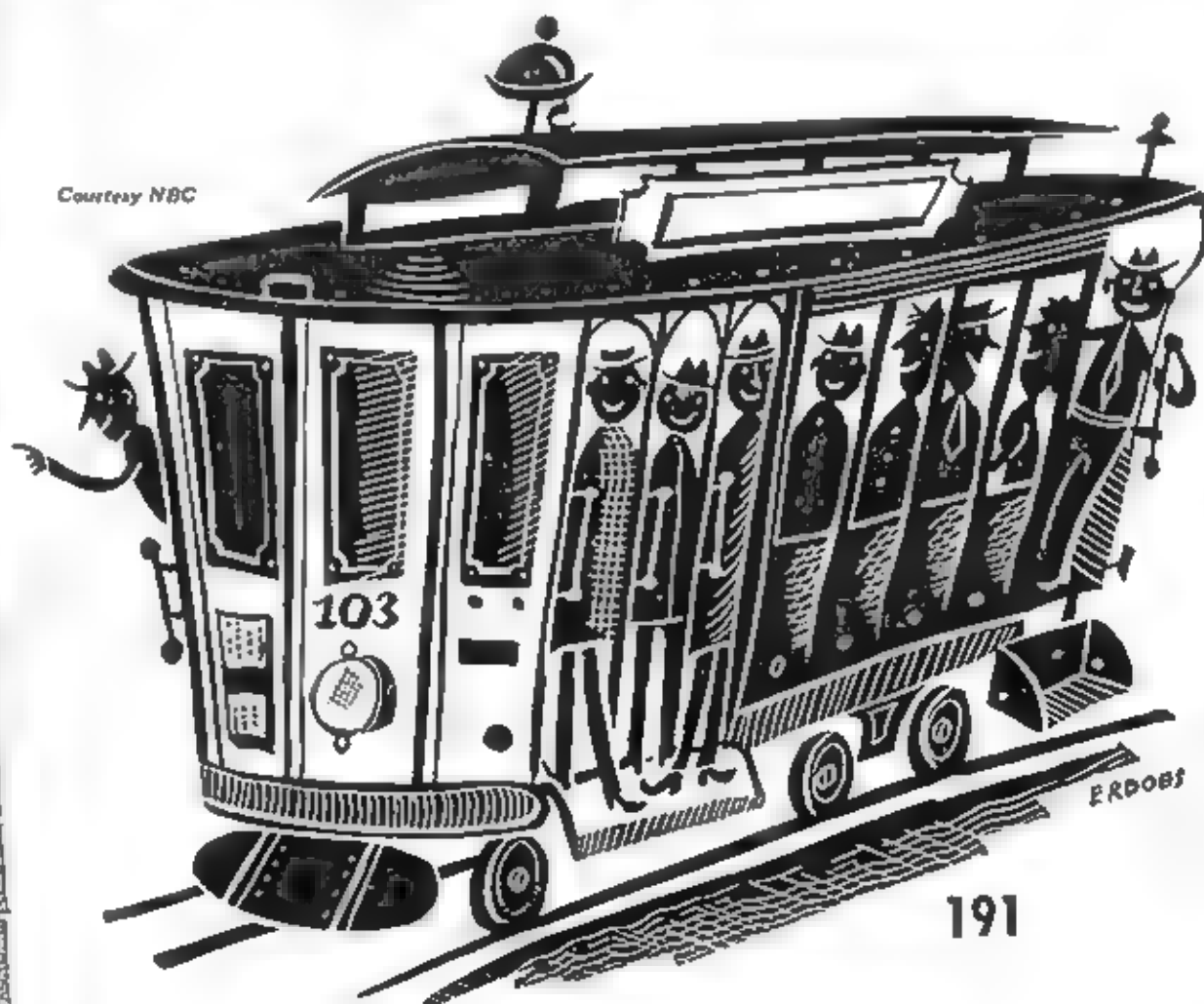


Courtesy NBC

Courtesy Time magazine

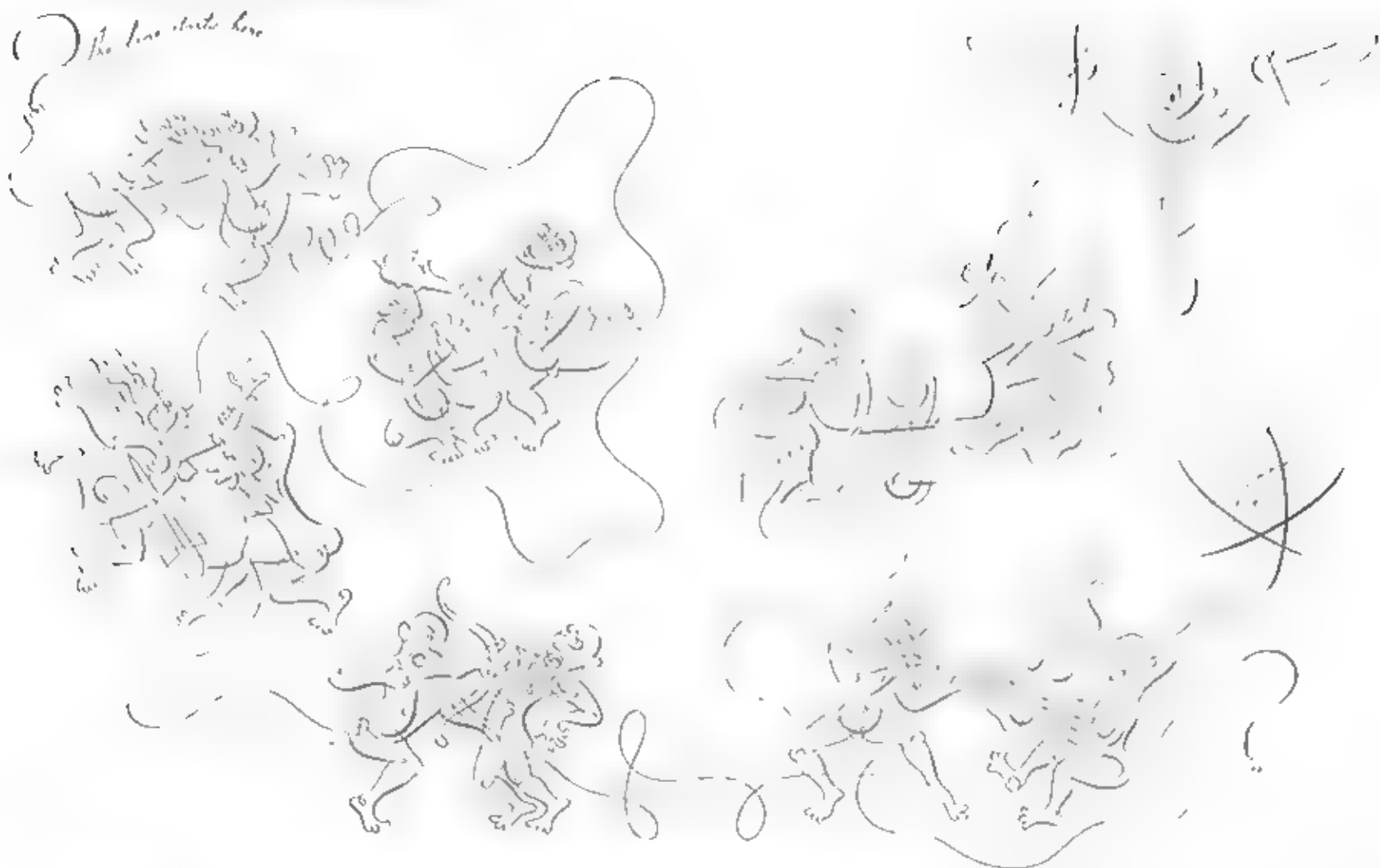
The crowded orchestra of the Metropolitan (opposite page) is filled with little circles representing people. The repetition makes a satisfying design, as well as vividly denoting a packed house. The wash drawing above and the scratchboard-technique study below give an example of Erdoes' versatility.

Courtesy NBC





# BORIS ARTZYBASHEFF



*"The Line of Human Progress" with Christmas greetings and a message for the New Year from Elizabeth and Boris Artzybasheff—1954*

The remarkable drawing above is composed of one continuous line beginning with a question mark, ending with one, and between them, following man's progres-

sively diabolic methods of warfare. The ironical title is "The Line of Human Progress," and the artist even more ironically designed it for his Christmas card.



An imagination which catches the complex (and sometimes terrible) implications of modern existence is Artzybasheff's. By means of intelligent distortion, he employs the human figure to picture all manner of modern machinery in fantastic guise, like the grimacing monsters at the left.

*Illustration courtesy of Wickwire Spencer Steel Division of the Colorado Fuel and Iron Corp.*





## HOW TO "WORK YOURSELF OUT OF A JOB"

I tried to know a fellow—named Jim Doore—at the Alcoa plant here in New Kensington, ton who was always talking about the danger of "working himself out of a job."

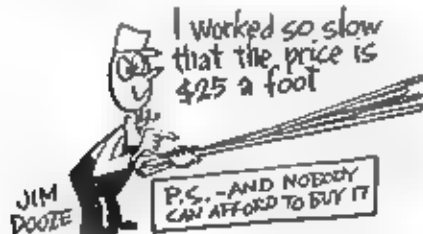
He helped make tubing, and he was afraid that if he worked too hard he would produce more tubing than the world could use, and he would be fresh out of work.

He really thought that it would be a good thing if he could work so slowly on tubing that the Aluminum Company would have to sell it for about \$25 a foot.

When Alcoa put in a new draw-bench to help produce faster Jim was against it. He tried to operate the machine so it would turn out just as little tubing as the old machine it replaced.

Jim forgot all about competition. He forgot that dozens of other factories in other towns were turning out tubes to compete with HIS tubes.

And he forgot about the millions of additional people who would buy aluminum tubing if tubing could be made low enough in price to appeal to their pocketbooks.



If Jim had been left alone, he would have worked so slowly that he would have worked himself right out of a job—clean as a whistle—by making tubing too costly to meet competition.

Some fellows right here in New Kensington have actually worked themselves out of jobs. The Aluminum Company has found it possible to produce a few products more economically in other towns. In one or two cases, it has been necessary to quit production of certain products completely because production costs were too high to meet competition.

Fortunately most of the employees of departments moved or discontinued have been transferred to other departments here. But if Jim could get all his fellow workers to adopt his fear of "working himself out of a job," he would eventually have the whole New Kensington Alcoa works shut down and empty. Luckily, there are only a few of these Jim Doores in New Kensington, and the chances are that Alcoa will be going strong here if there aren't too many Doores who "worked themselves out of a job."

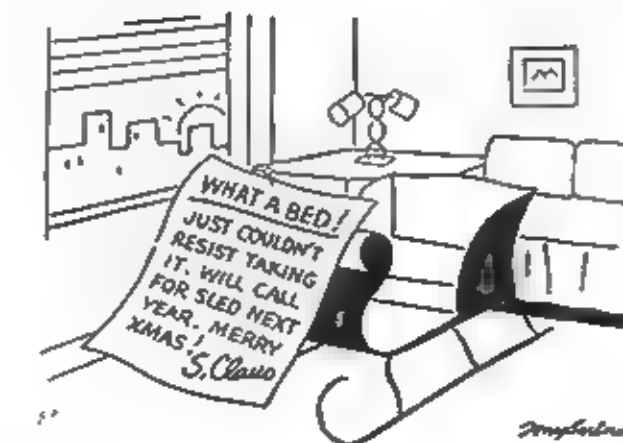


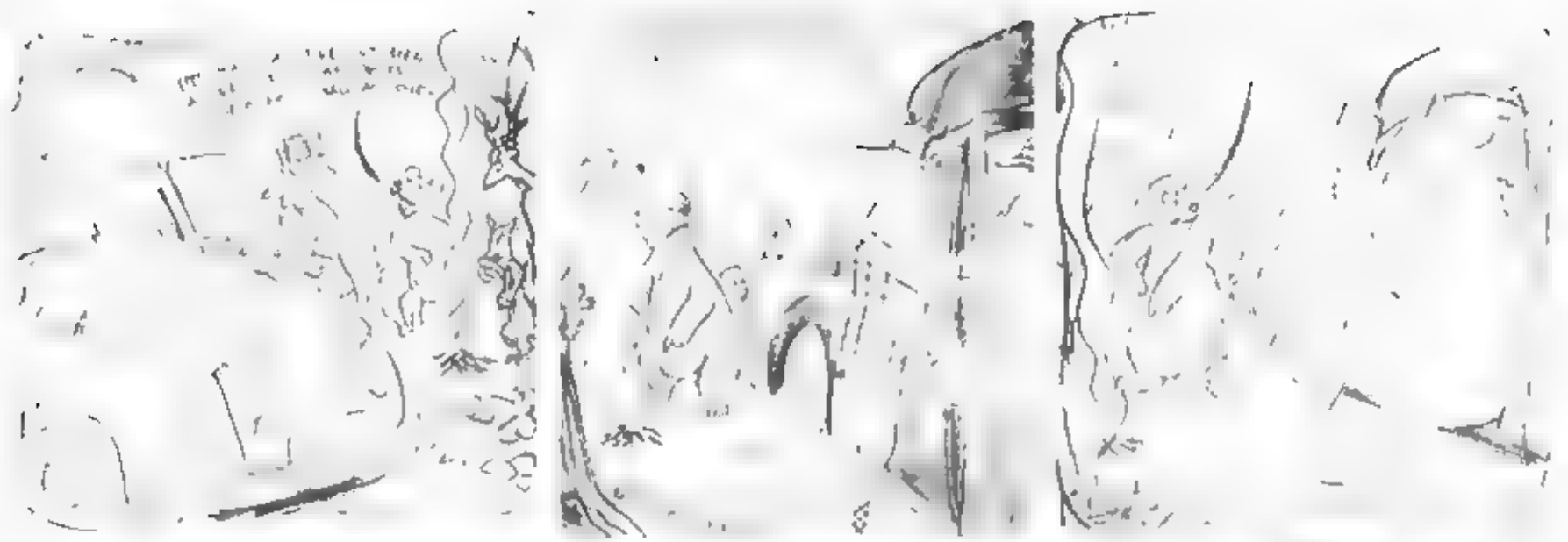
FOR ALUMINUM COMPANY OF AMERICA

## DON HEROLD

A new addition to the cartoon field is found in employer-employee relationship. General Motors, General Electric and many other big firms are using cartoonists in this connection. Don Herold gives an excellent example at the left for the Aluminum Company of America. The artist also wrote the copy.

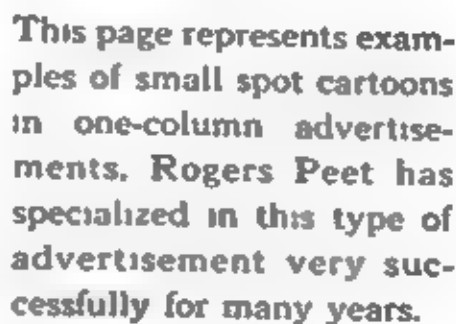
Directly below are Tony Barlow's drawings in an advertisement for the Hotel Statler (formerly Hotel Pennsylvania) in New York. It meets all the requirements in story-telling for the man who reads and runs. The pictures are easy to follow, the technique clear-cut. This advertisement has been running in full pages in magazines like *Life* and *Saturday Evening Post*, and has been one of the most successful cartoon series ever carried.





In this cartoon, Abner Dean adds a touch of humor to his realism in order to make the message appealing—rather than grim—to the observer. Note how the artist

has conventionalized the foliage and grass so that the background will not compete with the main elements. Dean is one of the best draughtsmen in cartooning.



## JEROME SNYDER



In this era of cold calculation as to how many laughs equal how many sales, there is often evidence in our advertising pages of bad balancing of good material. Frequently we find what once was a hilarious drawing clambering through a jungle of copy and being overwhelmed by it — a line drawing, in particular, can be easily outweighed by a clutter of typography which is poorly laid out. It is part of the art director's job to bring about a happy integration between the art work and the copy. In the instance reproduced on these pages, there is an example of this integration—the drawings perform in sympathy with the copy; there is a balance between them which both invites the eye to read the text and enables the reader to laugh at the drawings.

A new trend in the cartoon type of advertising drawing is well represented by the crisp pen-and-ink work on these pages. The old-fashioned, tin-type facial expressions and the slight but attractive distortion in the drawing give an effect of freshness and originality. These pages were taken from a promotion brochure designed by George Elliott for *House Beautiful*.

nobody cries at weddings anymore



*Courtesy House Beautiful magazine*

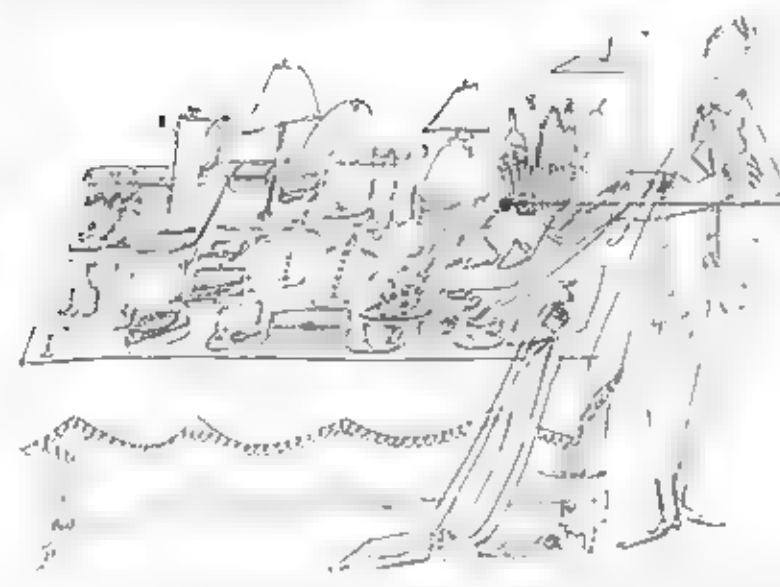
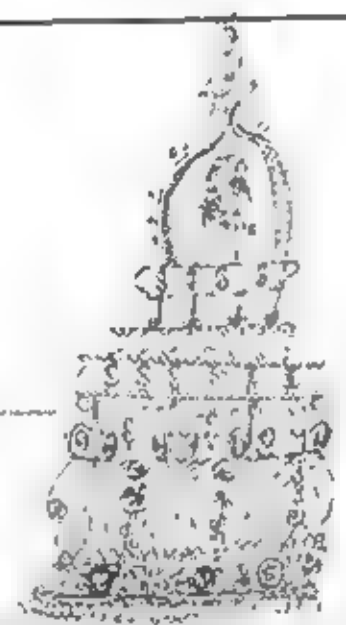


"The Lunts"

RECEIVE AT THE MARRIAGE AND CURT  
 PREPARED BY THE LUNTS  
 MARRIAGE AND CURT

RECEIVED AT THE MARRIAGE AND CURT  
 PREPARED BY THE LUNTS  
 MARRIAGE AND CURT

stuff of which dreams are made.



reception, as follows.



RECEIVED AT THE MARRIAGE AND CURT  
 PREPARED BY THE LUNTS  
 MARRIAGE AND CURT

RECEIVED AT THE MARRIAGE AND CURT  
 PREPARED BY THE LUNTS  
 MARRIAGE AND CURT

# LEONARD SHORTALL



These three step-by-step stages in this column were the preliminary build-up of the center drawing from the advertisement on the right. The artist, Leonard Shortall, has cleverly confined largeness of scene in a small space by keeping the main areas uncluttered.

The first sketch is in pencil and light wash, indicating simplified values, and the dark frame of sky. In the second sketch, some of the detail is added, such as windows in the building, and the pattern of pine trees. The pen-and-ink outlines are sharpened up, shading and shadows added, and final details put in with pen and brush.

## Canadian Pacific knew... BANFF WOULD BE A HONEYMOON HAVEN!

### THAT SMART CANADIAN PACIFIC

...knew how to attract  
the world's best honeymooners  
to Banff. It was the only place  
in the world where you could  
find the most beautiful scenery  
in the world. And the only place  
where you could find the most  
beautiful scenery in the world.



BANFF IS SPECIAL - a paradise surrounded on all sides by huge mountain peaks. You've dreamed of luxury - but this is it! A world-high golf course, two pools, tennis, fishing, skiing.



LAKE LOUISE IS SPECIAL, TOO - fully equipped with everything you need for a perfect honeymoon. The famous lakes are here - and even deep in the Rockies. Canadian Pacific will give you with the most beautiful scenery and lodges in the world. Canadian Pacific service.

SPECIAL - a world-class Canadian Pacific service. Whether you want the most beautiful scenery or the most beautiful scenery, Canadian Pacific will give you with the most beautiful scenery and lodges in the world. Canadian Pacific service.

## Canadian Pacific

Ask Canadian Pacific at your local agent or at 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 79-80, 81-82, 83-84, 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100.



SPANS THE WORLD

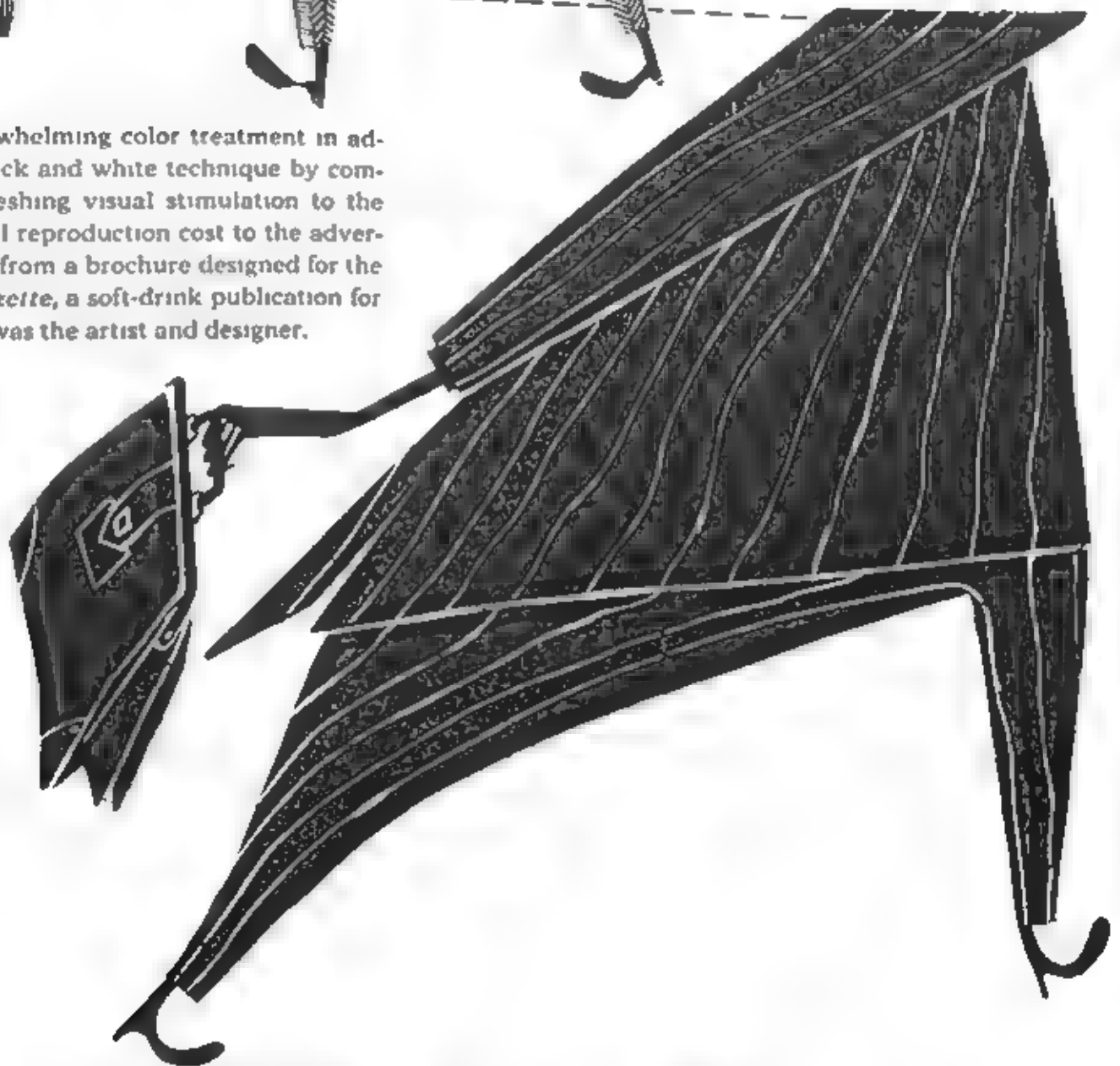
Railways • Steamships • Air Lines • Hotels • Communications • Express





**GEORGE ELLIOTT**

In these days of overwhelming color treatment in advertising, a simple black and white technique by comparison provides refreshing visual stimulation to the reader and economical reproduction cost to the advertiser. Illustrations are from a brochure designed for the *National Bottlers' Gazette*, a soft-drink publication for which George Elliott was the artist and designer.

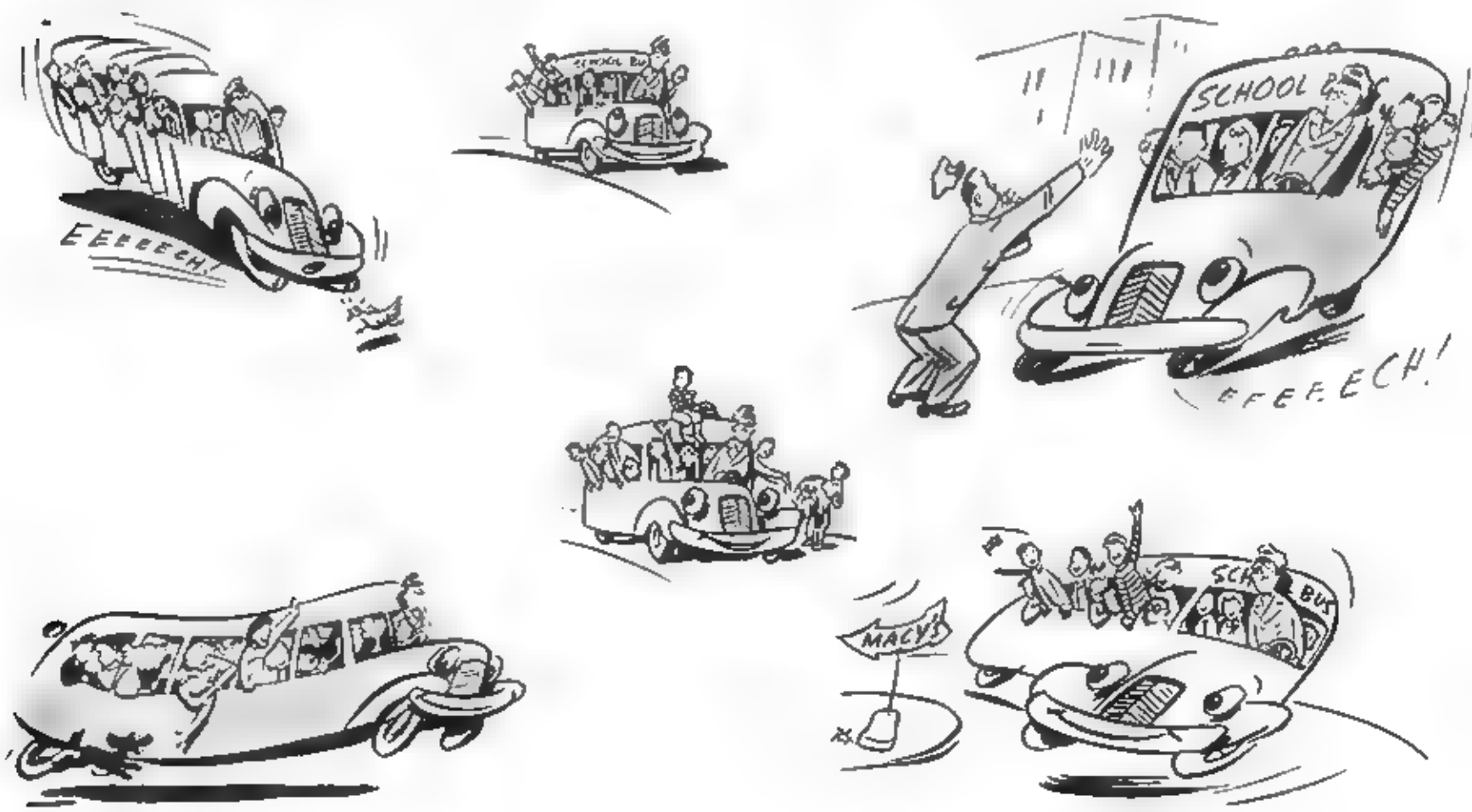


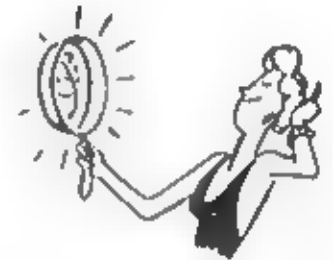
# RICHARD SARGENT



This is a page of William Sargent's work for R. H. Macy, for an advertising campaign employing spots. The preliminary pencil sketches are shown above. Below are

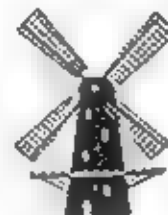
the finished spots as they appeared in the newspapers. They were done in brush and ink with the occasional use of wash. Sargent's drawings are loaded with action.





Above, spots in brush for the brochure, "Macy's Bureau of Standards Helps You Take Care of What You Own." Each tells how not to treat household appliances.

Robert Taylor's spot drawings below were done in pen and ink for *Holiday* magazine. They appeared in the editorial pages to give sparkle to areas of text.





## RED REALM IN CHINA

Condensed from *The New Leader*  
Mary Knight

WHAT will the Chinese Communists do, now that we have withdrawn most of our armed forces from China? And what effect will their course have upon us and upon world peace?

The first fact to grasp is that the Chinese Communists are Communists; they are not, as many Americans have been led to believe, the harmless Oriental equivalents of our Gangers. They are tough, hard-willed, zealous exponents of Marx-Leninist ideology. Their leaders are Russian-influenced or Russian-trained, or both. They are confident that all the world is

headed for Communism. Their army of 2,000,000, including guerrillas, wears the red star. They have received some Russian aid, given more they could burn from their northern beachhead and, aided by the underground organizations they have in all large cities, take over the weakened remainder of China. And a Red China inevitably means a Red Asia.

Those realities were borne in upon me during six months' travel and observation in China. In Mukden, capital of Manchuria, and Anshan, its industrial center, I crowded the trail of the departing Red armies—Russian and Chinese—while it was still so hot that I was knocked down by a Chinese Nationalist soldier and threatened by a Chinese mob. Despite my protests of "Mergo" ("American") they had mistaken me for a Russian.

MARY KNIGHT has long experience as a news agency correspondent in China. During the war, she was drafted by *Strain Press* to take a key position in the Office of Censorship. Then she returned to China for a six-months' journalistic mission.

Copyright 1949, Mary Knight, and published by *The New Leader*, Inc., April 1949, pp. 15-16, New York, N.Y. (The New Leader, April 5, 1949)





D



E



F

Karl Godwin did this portrait of Gene Byrnes at the right on a gesso panel with lithographic crayon. The size of the original is 8 x 10 inches. The first step in doing the portrait was to block in the outline of the head and indicate the nose, eyebrows, and chin. The next sketch shows placement of the eyes and a suggestion of the shape of the nose. Next come details of hair, eyebrows, and a slight indication of the mouth. Completion of the hair followed, and the contours of the face were begun with shadows of nose and chin. The finishing touches were then put in, details of clothing, final shading and shadows, and black accents. As a portraitist, Godwin has probably the world's largest audience, as he is featured in *The Reader's Digest* monthly.

Left: A group of selected portrait drawings made for *The Reader's Digest* by Karl Godwin (numbers 1, 2, 4, 5, 7), C. B. Falls (number 3), Dan Content (number 6), and William Oberhardt (number 8). These illustrations were carefully drawn to meet the exacting standards of miniature reproduction, on antique paper and high speed printing on a Goss rotary press.



G

*Reproductions on these two pages and on the following four are fully protected by copyright, and may not be reproduced in any form without the express permission of The Reader's Digest.*

## The Reader's Digest



From "Paul Bunyon," Harcourt, Brace & Co.



### Illustration for Miniature Reproduction

The illustrations presented on these four pages reveal the variety of line techniques employed by nineteen artists for *Reader's Digest* pages. In planning the layouts, the editors and art directors visualized the character and type of illustration best suited to each article and have supported them with appropriate typography. Notice the page design above showing the positioning of the fine Rockwell Kent drawing<sup>(1)</sup> in relation to the type. The brilliance of Lynd Ward's wood engraving<sup>(2)</sup> with its spatial depths (for a book condensation) is in marked contrast to the light and humorous drawing by James Thurber<sup>(3)</sup>. Karl Godwin, in his restrained and simple line rendering of Lincoln<sup>(4)</sup>, has produced







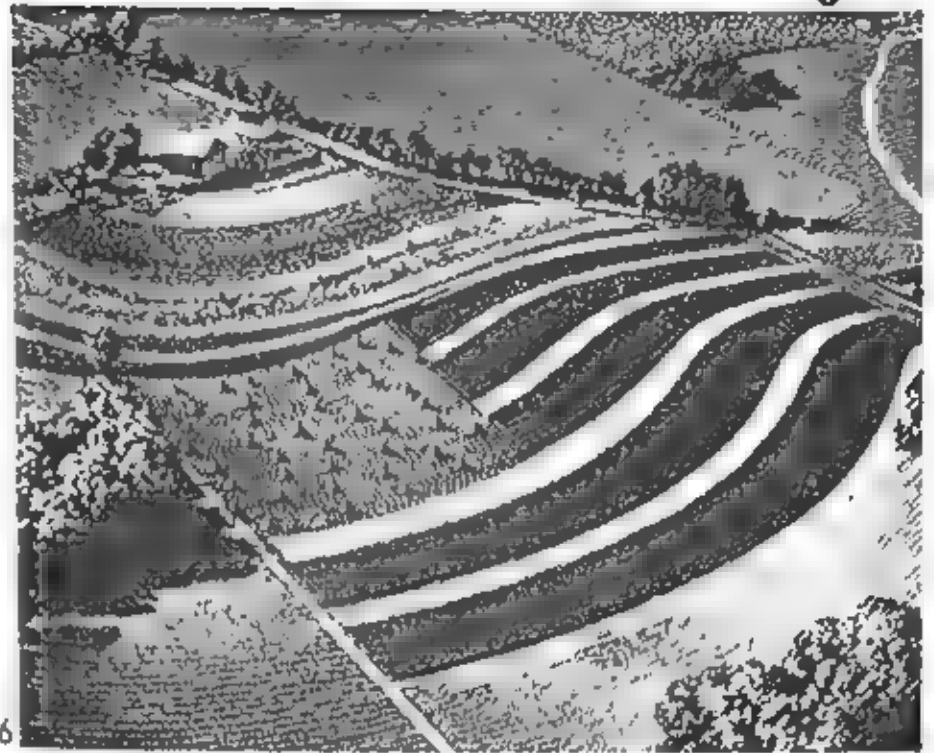
a portrait drawing of distinction. The forest fire drawing<sup>(7)</sup> by Robert Blattner (produced in the magazine in several flat and granulated color tones) and the tiger illustration by J. Graham Kaye<sup>(7)</sup> – both designed for book condensation frontispieces – are filled with movement bound to create interest in the reader. Wood engraving with its derivative, scratchboard, finds two notable practitioners in Bernard Brussel-Smith<sup>(8)</sup> and Irwin Smith<sup>(6)</sup>. Their illustrations and the others reproduced here are further evidence that miniature illustration, which began long before the art of printing in the Western World, and in fact continued for centuries after Gutenberg in fine book production, offers no apology for small scale. Quality in all forms of art has never been based on size or volume but on intrinsic merit.

From a technical standpoint these illustrations have an important virtue in common. The lines are firm and clean, insuring perfect reproduction. This requires a firmness of touch and the discipline to eliminate all nonessential detail. Since all good illustration should stimulate the imagination of the reader, there has been no concerted attempt to produce diagrammatic drawings – nor do these particular illustrations resemble the photographically derived pictures found in most of our magazines today.

Illustration in *The Reader's Digest* is not a one-man job. It requires the patient cooperation of editor, art director, researcher, illustrator, photoengraver, and printer.

Copyright 1932 James Thurber.

6



7



8



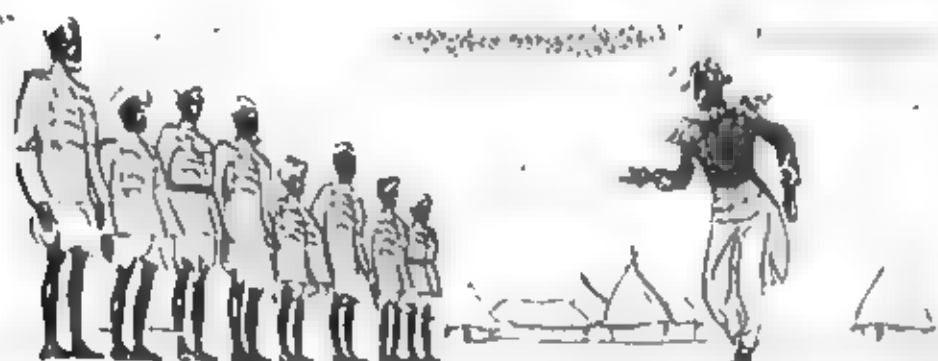
5





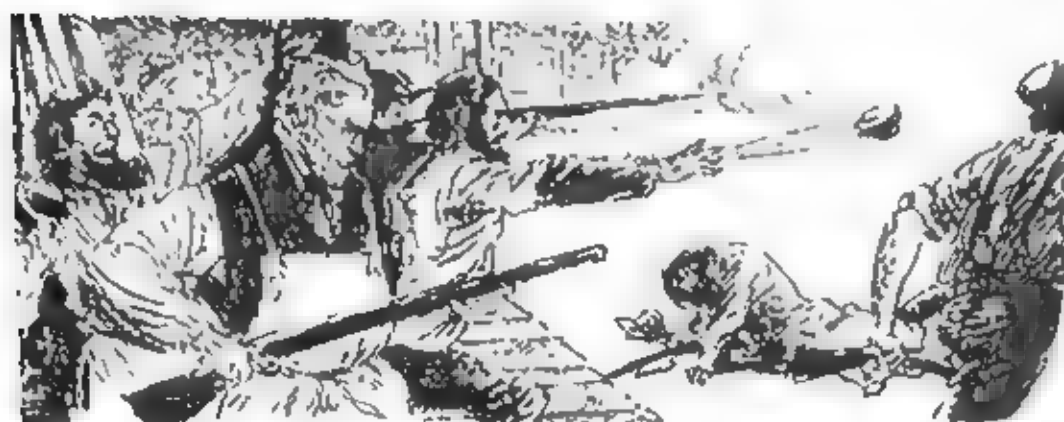
1

Not all illustrators are equipped technically or spiritually to work for miniature reproduction. While mechanical means of photoengraving no longer make it obligatory for artists to work in original scale (as was necessary for the illustrators of the nineteenth century, whose work was reproduced mainly by wood engraving) a thorough knowledge of reproduction and an ability to visualize their work in finished form are pre-requisites. This is especially essential for line reproduction on a soft antique paper stock such as is used in *Reader's Digest*.



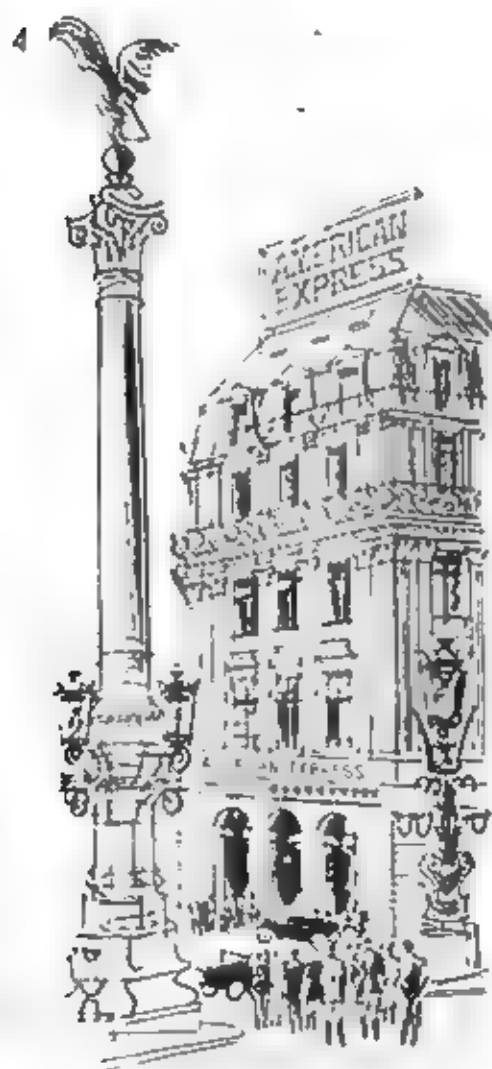
2

The reproductions on these two pages, even though they have been divorced from their type counterpart and original color, exhibit the scale and simplicity, character and quality of fine miniature illustration.



3

Note again the variety of techniques employed. Pen line drawing ranges from



5



6

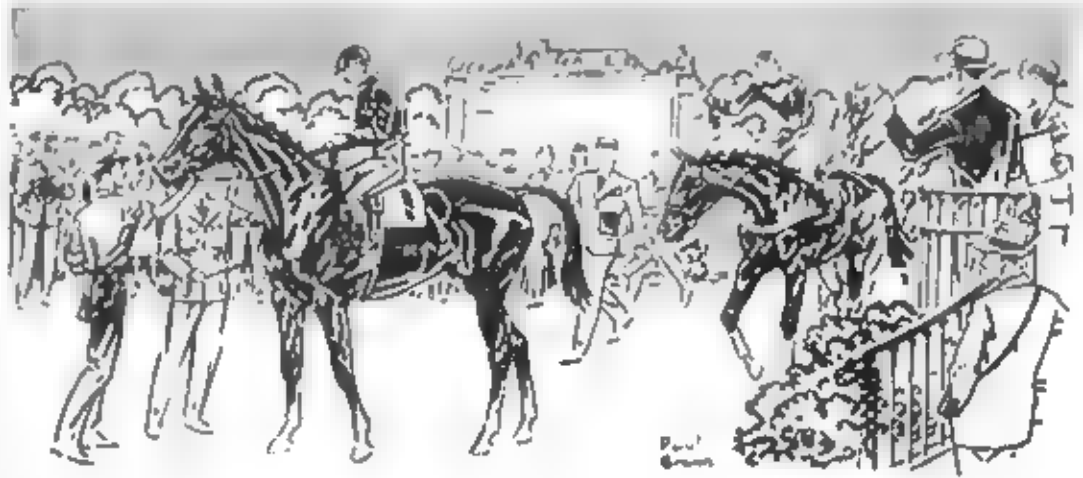


the nervous, sketchy handling of Lyle Justis<sup>(3)</sup> to the copper-plate style of Robert Ball<sup>(5)</sup>; from the vitality of Howard Willard's "written" line<sup>(1,4,11)</sup> to the decorative touch of Robert Blattner<sup>(7)</sup> and Paul Orban<sup>(10)</sup>. Lithographic crayon on a rough-surfaced board has accounted for the textures found in Carl Setterberg's drawing<sup>(2)</sup> and those by James Kelley<sup>(9)</sup> and Carl Burger<sup>(6)</sup>. Paul Brown<sup>(8)</sup> exhibits a bold line in his fresh rendering of the race track scene.

With book illustration enjoying a tremendous revival, there is a challenging field for the illustrator of inventiveness. Line, whether produced by pen, brush, or crayon, finds a natural affinity in type. And like good mural decoration, which should be suited in scale, color, and character to the building it embellishes, miniature illustration for books and magazines inherits the same technical and esthetic responsibility.

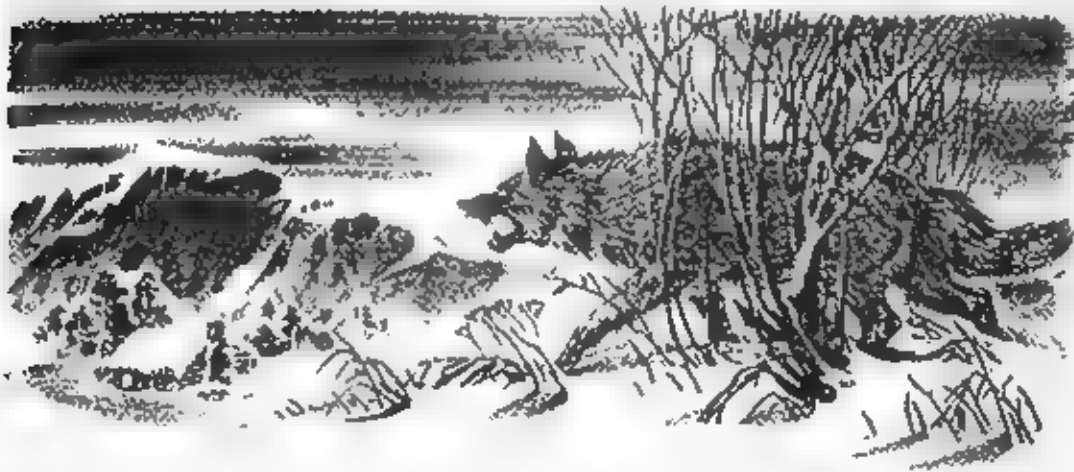


7



8

11



9



10



# The Cartoonist's Agent

by John Kennedy

To keep pace with growth and diversification in the publication and advertising fields, artists have been forced to specialize. Some choose to follow careers as fine artists, illustrators, or designers. Others, with a bent toward humor or light illustration, choose to build their careers as cartoonists. Having spent many years as a cartoonists' agent, I would like to say a few pertinent things about this art specialty.

While the first cartoon was probably etched in the stone wall of some cave man's dwelling, the term was first widely used to describe the sketches for Renaissance murals and tapestries. Since then the term has expanded into many avenues. Magazine gag cartoons, comic strips, both humorous and sometimes deadly serious, comic book strips, advertising cartoons and illustrations, and a dozen other activities, offer a good living to the skilled cartoonist.

But the artist who chooses to follow cartooning must develop a personal style and distinctiveness in his work, with an eye on what the markets are buying and using. If he deals with humor, he must become aware of the techniques as well as the limitations of being funny, and let his natural talents go. With his specialty perfected and the necessary background obtained, the artist must then consider the methods by which he will keep his career advancing and developing during his productive years.

Take, for example, the cartoonist who chooses to become a gag cartoonist, selling his work to magazines and other markets. An investigation will disclose that the best method of making sales is for him to approach the various editors by mail or in person. Most cartoonists do the latter, and benefit from their association with the editors. As his work progresses, the artist will look to other sources of income—advertising for example. Then he might consider the fact that in obtaining his education and groundwork, he has had little time to acquire a sufficient knowledge of business methods and conduct. True, many artists are excellent salesmen and business men who are able to conduct their careers, including the production and selling of their work without outside assistance. But many others have neither the time nor the desire to concern themselves with business details, and prefer to leave their business activities in the hands of people or organizations who make a specialty of marketing art. The increase in the use of

advertising art has brought forth a wide group of individuals and organizations who service the art needs of the advertising agency, the advertiser, and other users and producers of advertising matter.

One form of such service is the art studio, which is generally a well-staffed organization that is able to furnish almost any art item the agency or advertiser might need. Such organizations furnish layouts, lettering, and art of a wide variety, including cartoons. They usually control the commercial output of selected specialists, who leave to the studios all business details, and thus concern themselves solely with the production of their work.

Another form of representation is the cartoonist agent. These agents can be of most service to the cartoonist after he has built up editorial acceptance of his work to a fair degree. It is the agent's job to be well acquainted with the commercial outlets open to the cartoonists and to maintain wide contact with those outlets. The agent's prime function is to sell the cartoonist's work to the advertising agency and other commercial markets. To do this, he should be skilled in promotional methods, able to render constructive service to the cartoonist in developing his style, and able to handle for the cartoonist the business details of any problem that might arise. For example, if the cartoonist sells a comic strip, the agent should be able to advise his client on the protective provisions that should be included in the contract. One agent we know has gone to the trouble of acquiring a fair knowledge of real estate and stock market operations as a means of intelligently serving his clients.

But never mind the talents of the agent—they can be his worry. The cartoonist, once he has got started, should become acquainted with the fellows in his craft. Cartoonists are an open-handed crowd, willing to help each other along. They're intelligent and have a good eye for the way a man's work is developing. When a new cartoonist gets ready for broader fields, chances are, one of the veterans will call him aside and tell him, "Why not see so and so—I think he's a good agent."

A magazine gag cartoonist will receive from \$125 to \$150 minimum for an advertising cartoon, to start. Prices range all the way up to \$2500 for a cartoon advertising spread by an outstanding comic artist with a popular newspaper feature.



## On Caricature

**From William Auerbach-Levy's  
"IS THAT ME? A BOOK ABOUT CARICATURE"  
published by Watson-Guption, New York City**

This is the most subtle form of all humorous drawing, and is—putting it loosely for identification purpose—the humorous portrayal of an individual. It requires superlative draughtsmanship and psychological penetration because it digs deep into the character of the person it depicts. A really good caricature can often do what no words can do to depict the elusive manner, gesture, facial expression, and general characteristics of a human being. While it is a humorous presentation it can often be devastating, but need not necessarily be so.

"The most perfect caricature is that which, on a small surface, with the simplest means, most accurately exaggerates, to the highest point, the peculiarities of a human being, at his most characteristic moment, in the most beautiful manner," says Max Beerbohm.

Until recent times, the attitude toward caricature, even by people who should have known better, has been that because a caricature looks slight and is funny it can be done carelessly and inexpertly. It was felt that the making of a painting or an etching, to be exhibited in a gallery, requires serious study, but that a caricature was not to be confused with Art.

Caricature is not a hit-or-miss art—quite the contrary. Good draughtsmanship is indispensable equipment for a caricaturist. Caricature is an art of simple line, so faults in drawing are not easily concealed. Incompetency as a draughtsman can be disguised more easily in any other art than in caricature. In painting, the fine use of color can compensate for weak drawing. In watercolor, accidents may even be used to advantage. But in the simple black line of caricature, faults show up glaringly. I would urge you, therefore, to study form and structure in a special way if you want to excel



as a caricaturist.

Avoid overexaggeration or you will defeat your aim. If you overexaggerate you will miss the mark. You will succeed only in making the subject hideous instead of funny, and instead of laughter you would evoke only repugnance.

Remember that caricature is not holding nature up to a trick mirror, nor is it any other device that will merely throw a person out of shape and distort promiscuously and mechanically. Remember too that, no matter how much you caricature or distort, you are drawing a head and that the bone and muscle structure is still there. You are making a caricature of a human face, not a mask.

My best advice is to keep within the bounds of probability. Here you must use your own judgment, you must be guided by your instincts, deciding more or less unconsciously how far to go, much as, when blowing up a rubber balloon, you know when to stop before it explodes in your face. If you have to make a conscious aim as to how far or how much to exaggerate, you will become mechanical and formularized, and the result will be deadening and uninspired. So you will, I repeat, have to rely on your best intuitive judgment.

Today almost all the important newspapers and magazines publish caricatures as a form of portrait illustration, instead of straight drawings and photographs which had formerly been used exclusively. Magazines especially are wide awake to the value of caricature and are using it more and more for special articles about prominent people. Even the covers of popular magazines now make use of caricature, sometimes in full color. That a caricature attracts attention, more than does a tame portrait, is obvious.

**WILLIAM AUERBACH-LEVY**



In doing this portrait caricature of General MacArthur, Auerbach-Levy made these several practice studies before he hit the particular characteristics of his subject which he wanted to interpret.



## WILLIAM AUERBACH-LEVY



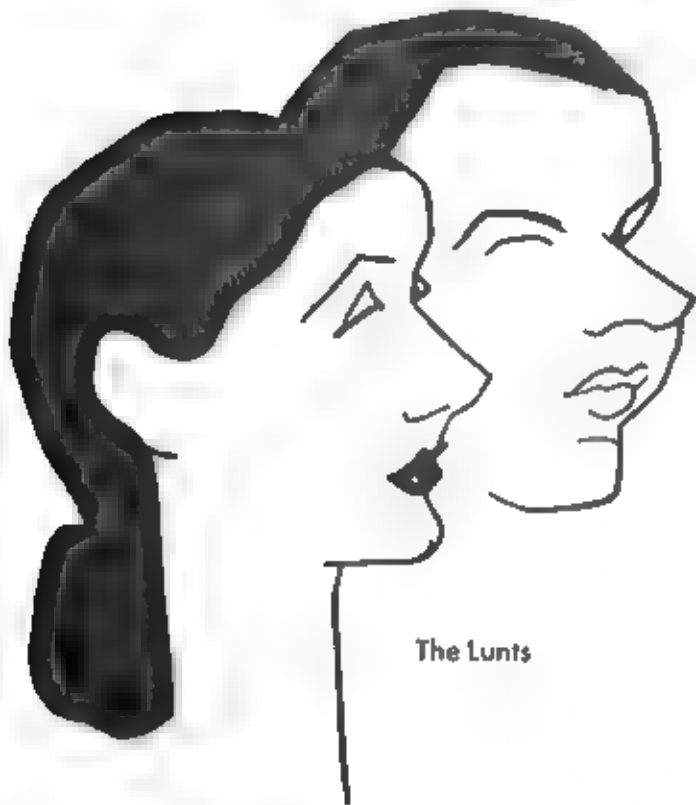
Donald Ogden Stewart



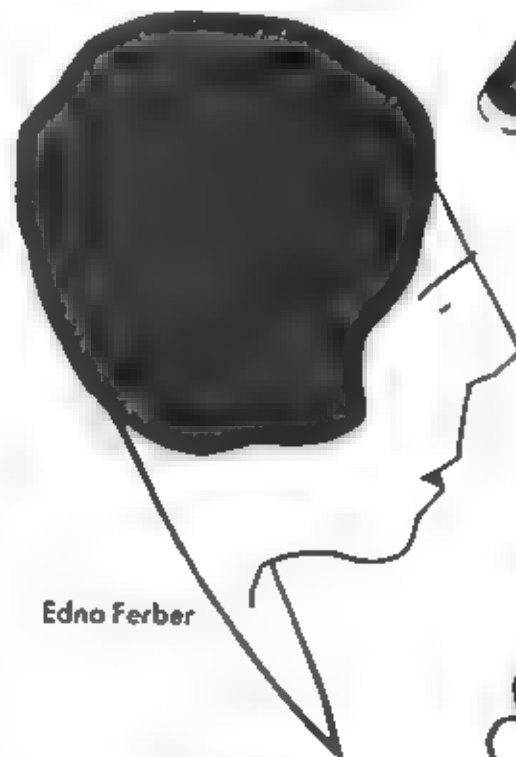
Minnie Maddern Fiske



Franklin P. Adams



The Lunts

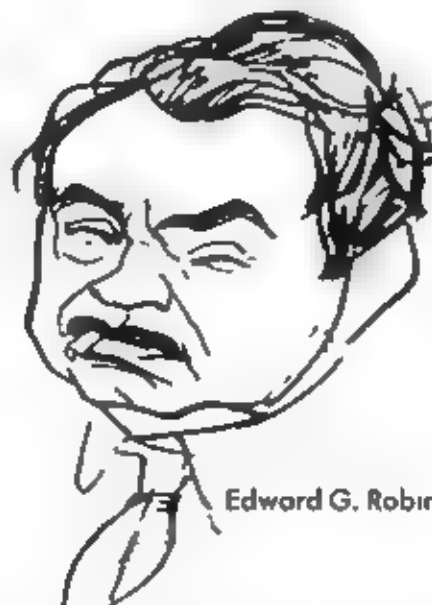


Edno Ferber

*Courtesy American Artist magazine*



Paul Muni



Edward G. Robinson



Joe Cook

William Auerbach-Levy is, first of all, an artist. His artistic integrity is proven in his oil portraits, and is apparent in the economy of line and the distortion of contour which are a part of his technique as a caricatur-

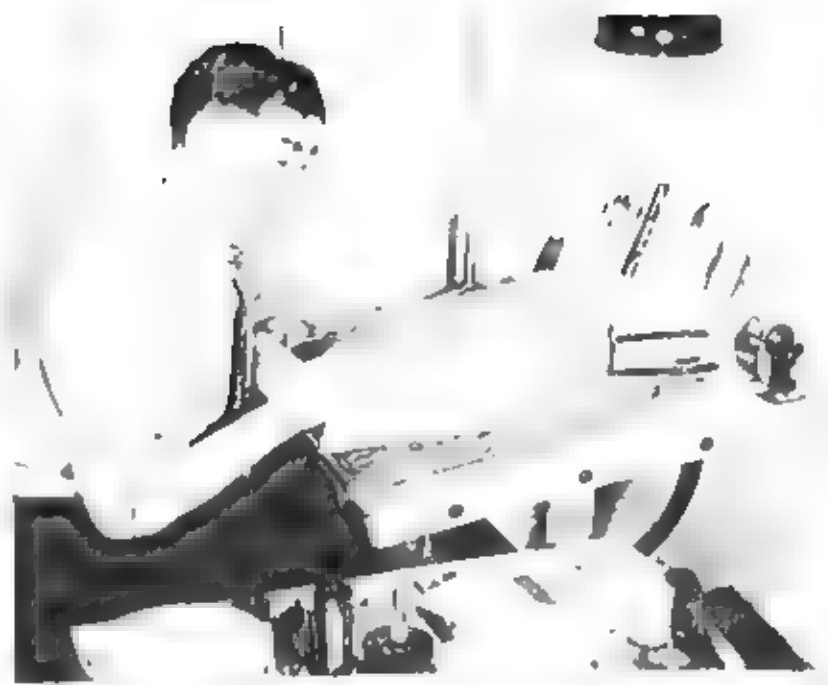
ist. His work in caricature has never become stylized but remains sparkling and varied. In his chatty and charming book, *Is That Me?* he instructs the student caricaturist, explaining the method in his magic touch.

## SAM BERMAN

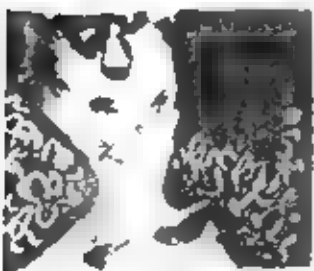
Sam Berman is one of the well-known caricaturists of the country. Examples of this talented artist's work in these two pages are taken from an ingenious promotion piece distributed by the National Broadcasting Company. Fifty-three caricatures of NBC performers are contained in an accordion-folded strip and enclosed in a cardboard case. They are in full color and measure 7 x 6 inches each. Many caricaturists approach their work resolved to leave out as much as possible, but Berman, on the contrary, emphasizes realism. These might be literal portraits of the performers but for the special twist of exaggeration that the artist gives them.

The sketches shown below were done in color and show how Berman uses his brush before he does the comprehensive sketch (center). These color sketches were tryouts for the composition, as well as an indication of the features of the subject.

Color plays an important part in Berman's caricatures. He has given Sinatra's pallor a yellowish cast; the singer's eyes and suit are the same shade of blue, the background a pastel salmon-red. Contrast is effected with the black of the eyebrows and hair. The musical instruments in white line make an interesting backdrop pattern.



*Courtesy NBC*



## SAM BERMAN

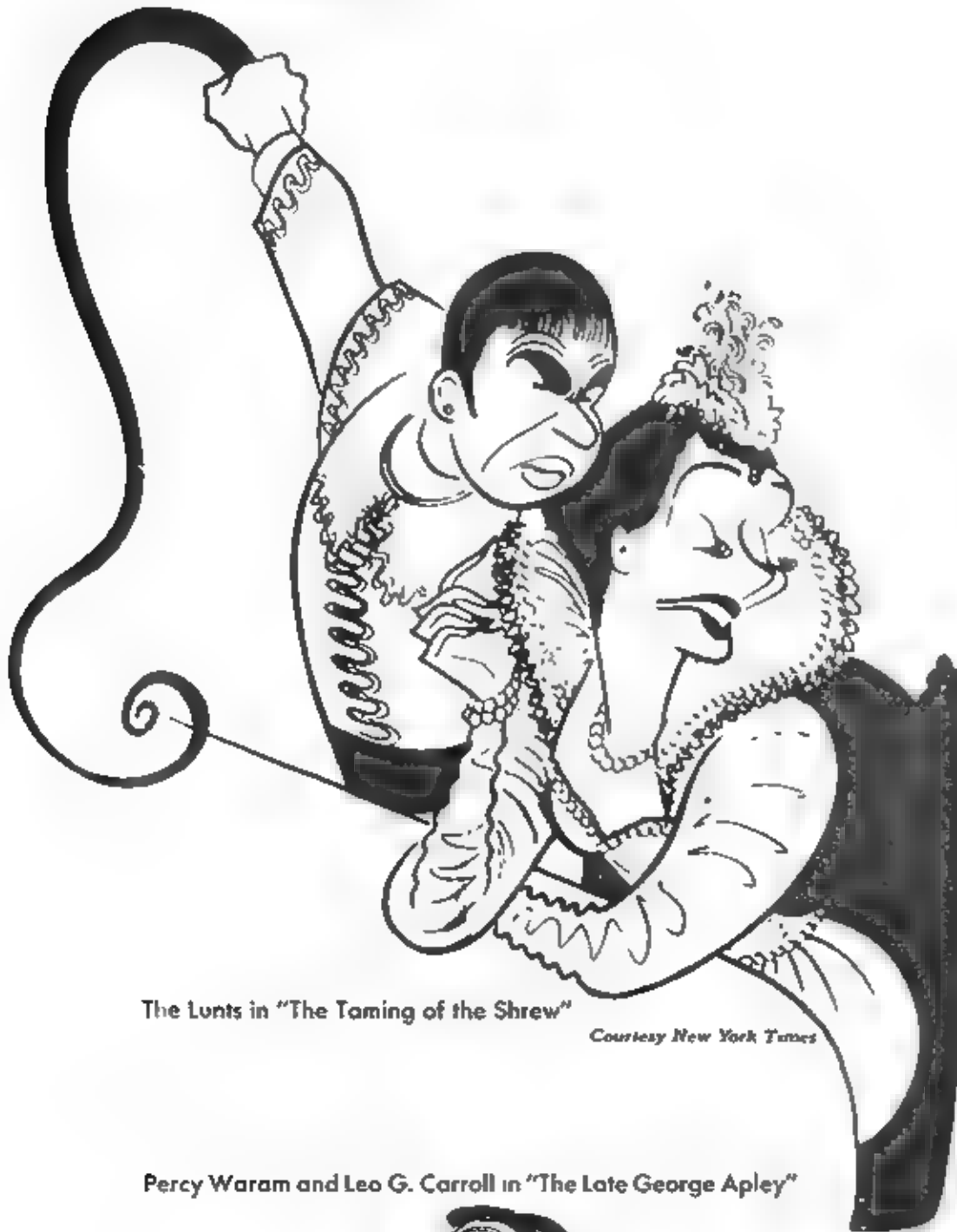


Courtesy NBC



The pencil sketches at the left of the finished paintings show how the artist scribbles before he begins to paint. They indicate that excellence in draughtsmanship is a good foundation for caricature. The studies on this page are of Eddie Cantor, "Can You Top This," Alice Faye, Phil Harris, and H. V. Kaltenborn.

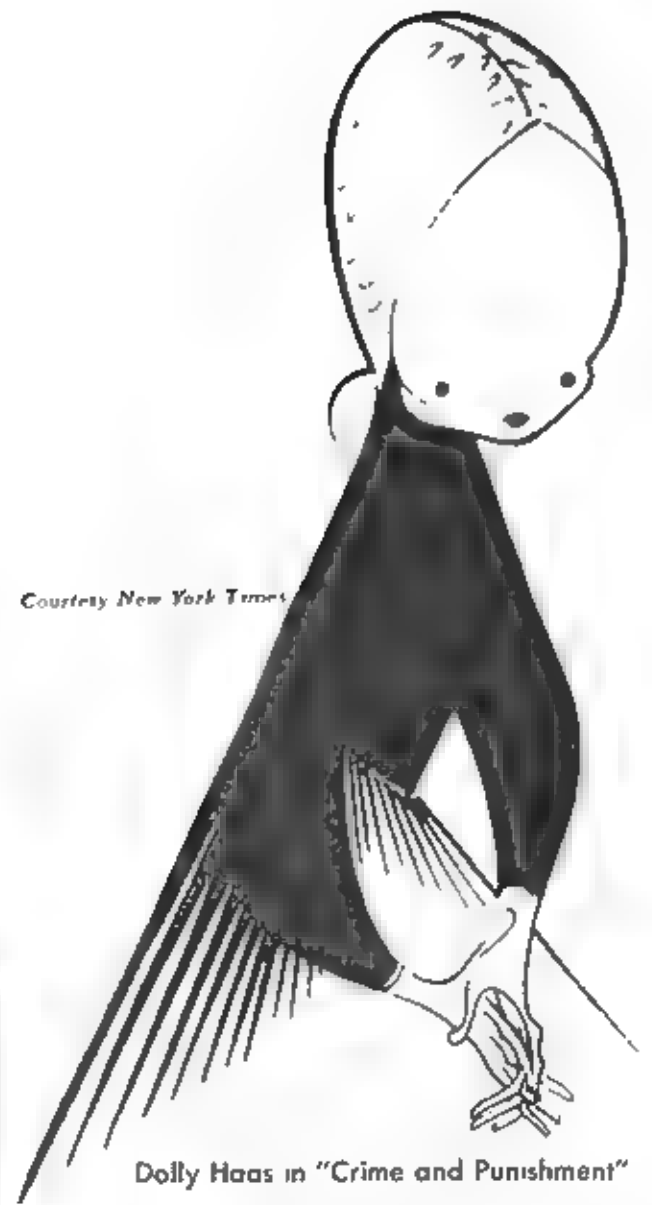
# AL HIRSCHFELD



The Lunts in "The Taming of the Shrew"

*Courtesy New York Times*

*Courtesy New York Times*



Dolly Haas in "Crime and Punishment"

Percy Waram and Leo G. Carroll in "The Late George Apley"



*Courtesy New York Times*



Iturbi

*Courtesy MGM*



Xavier Cugat

AL HIRSCHFELD

Lena Horne

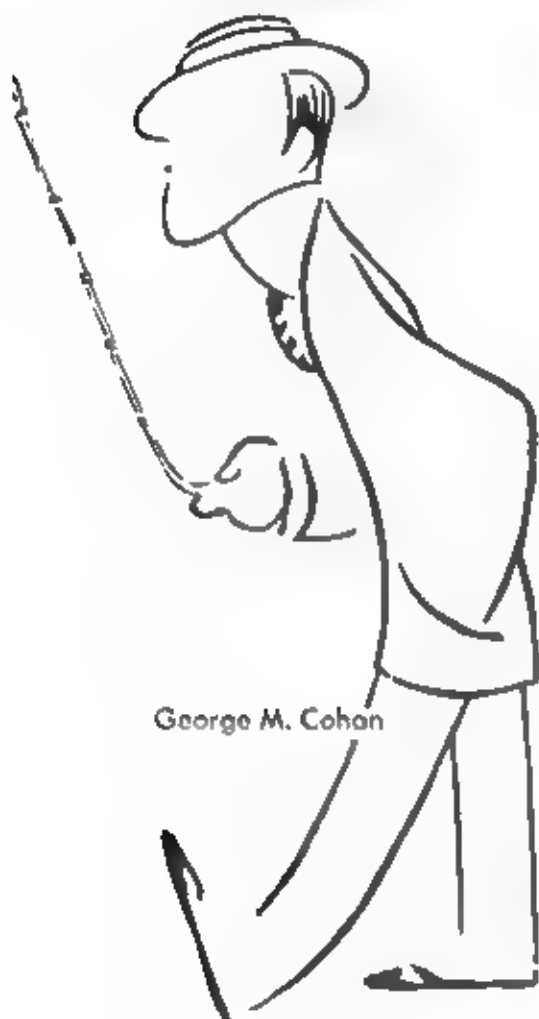
William Powell

Fred Astaire

Victor Moore

Courtesy MGM

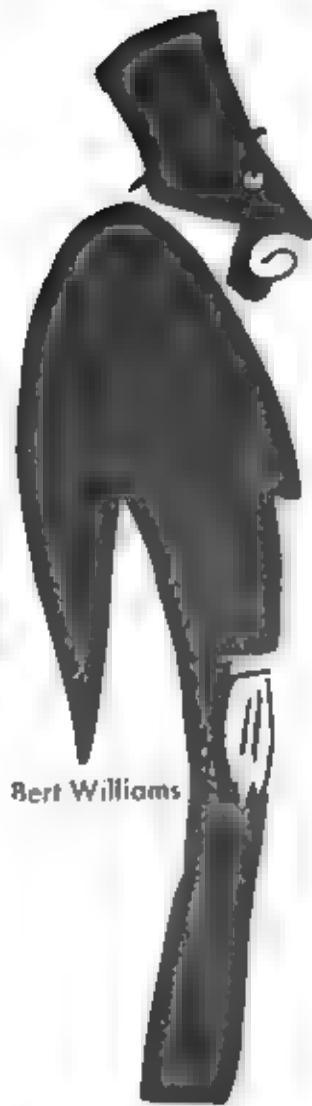
# AL FRUEH



George M. Cohan



George Arliss



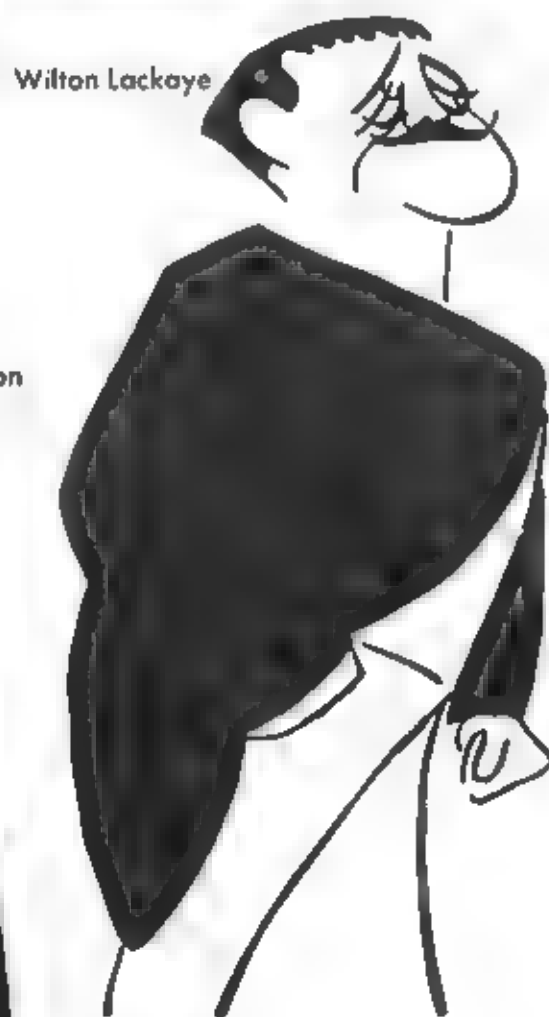
Bert Williams



Willie Collier



Forbes Robertson



Wilton Lackaye



Jimmie Powers

In the George M. Cohan caricature, simplification is carried to the point where there are no features at all. There is great variety of line in these prints.





William Courtney and Thomas Wise

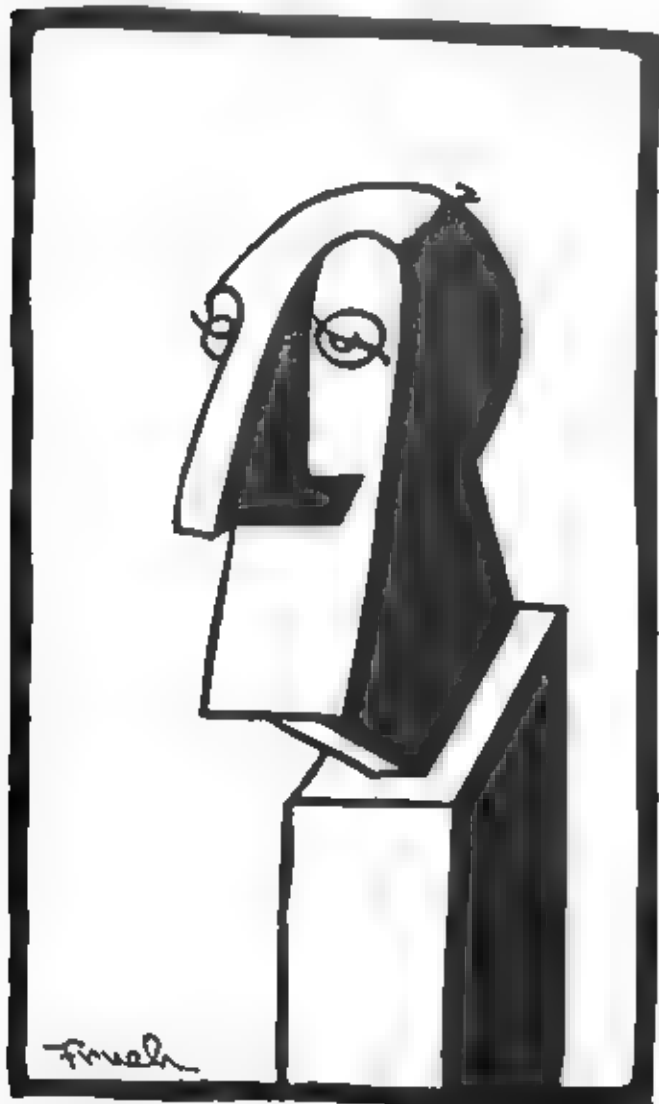
AL FRUEH



Leon Errol



Self-caricature



John Drew



Marie Dressler

Al Frueh is one of our outstanding artists. He makes brilliant use of the caricaturist's prerogative — leaving out non-essential elements. These caricatures were reproduced from linoleum blocks printed for reproduction in black and white.

**IRMA SELZ**

Irma Selz says of this study, "Martha Graham is an excellent subject for caricature. Her head suggests a piece of barbaric sculpture. In sketching her, I had an immediate impression of the design made by her low, rounded forehead in relationship to her long, skull-like lower face. Her caricature could have been expressed in a completely abstract pattern of two curved lines, the top one circular, the lower a concave sweep. Everything about her fits into this basic design. Even her hairline suggests the same idea, only in an inverted pattern, with the big bun of hair on her neck making the circle and the hair tightly drawn back on her forehead making the concave line again. It took me all of one half-hour, and five sketches, to 'do' Miss Graham at her dance studio, dash home, and put down my design with brush and black ink on white bristol board, while it was still fresh in my mind.

"However, not every face lends itself to the caricaturist's pen as readily as Martha Graham's. Some faces elude the artist as if they were playing hide and seek, and give no clue to that instinctive interpretation which sometimes seems to come so easily. Then the caricaturist has to go back to fundamentals, starting with an academic likeness, and paring it down, step by step, to its essential characteristics.

"The curve of an eyebrow or the bump on the bridge of a nose does not necessarily have any significance for the caricaturist. He is looking for a larger and deeper resemblance. To draw, not just the superficial likeness of features, but his own intense feeling about the subject is his aim."



By permission the artist Copyright 1947 The New Yorker Magazine, Inc.

Anthony J. D. Biddle, Jr.



William S. Knudsen

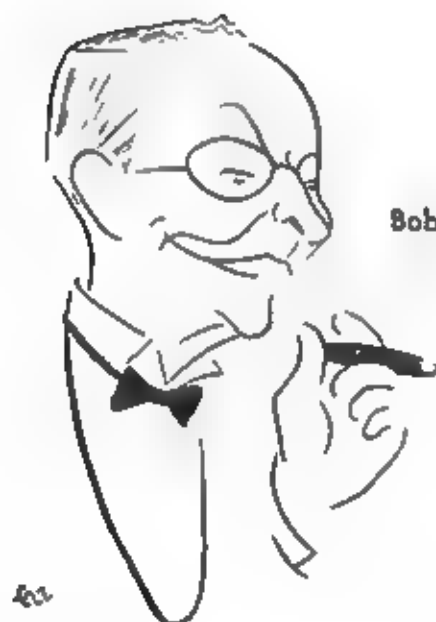


Marshall Field

Mary Margaret McBride



Bobby Clark



Agnes de Mille



Herbert Bayard Swope

All drawings reproduced by permission of the artist. Copyright 1941, 1942, 1943, 1946, 1947, The New Yorker Magazine, Inc.

Thomas Mann



Edward Kennedy Ellington



Maynard Smith



# HENRY MAJOR



*Greta Garbo*



Henry Major's work was done at extremely high speed. I once timed him, doing a caricature of himself, at 32 seconds. He trained his mind to catch the complete impression of a face and to transfer the impression to paper almost in the same instant. In these caricatures, the sitters are not deprived of any of their features but

restrained exaggeration is used and, at the same time, the likeness kept intact.

In the course of his career, Henry Major caricatured five Presidents of the United States, members of Congress, and of the Houses of Parliament, and many other celebrities.

*By permission Henry Major*



*Dean S. Stowe*



*William S. Newman*



*Major*



*Major*

*Darryl Perry*



*Major*



*Major*



*Major*

# HENRY MAJOR

*By permission Henry Major*



*Major*

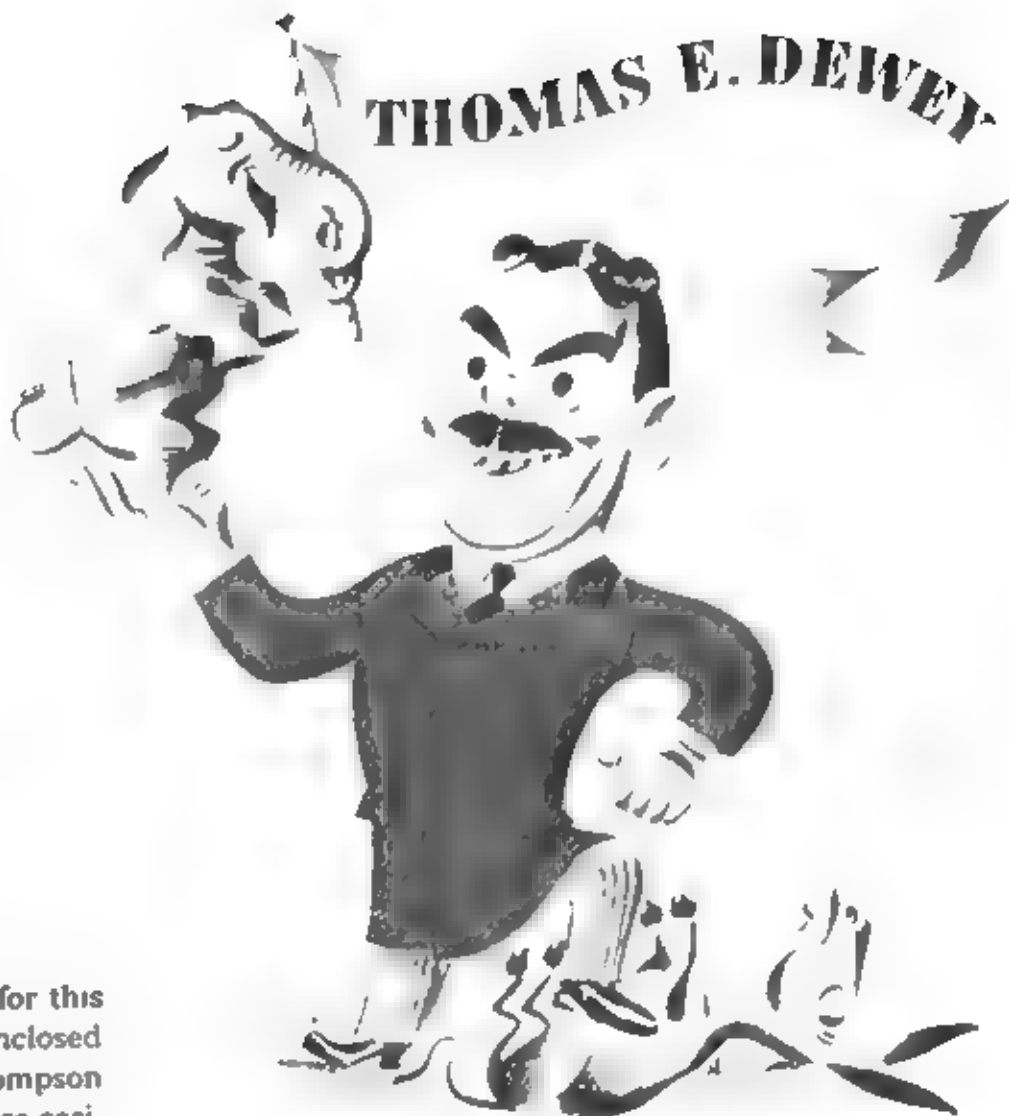
*Jack Haley*

*Mark Rumbolt*

*Jimmy Durante*



THOMAS E. DEWEY



*Courtesy The Saturday Evening Post, Curtis Publishing Co*

Kenneth Stuart, when he sent us his drawings for this book, said in the accompanying note: "I have enclosed two tracing paper roughs, one of Dorothy Thompson and one of Thomas E. Dewey. What I do on these caricatures is to draw on a tracing paper pad. Of course the first few times are nothing at all as a rule."

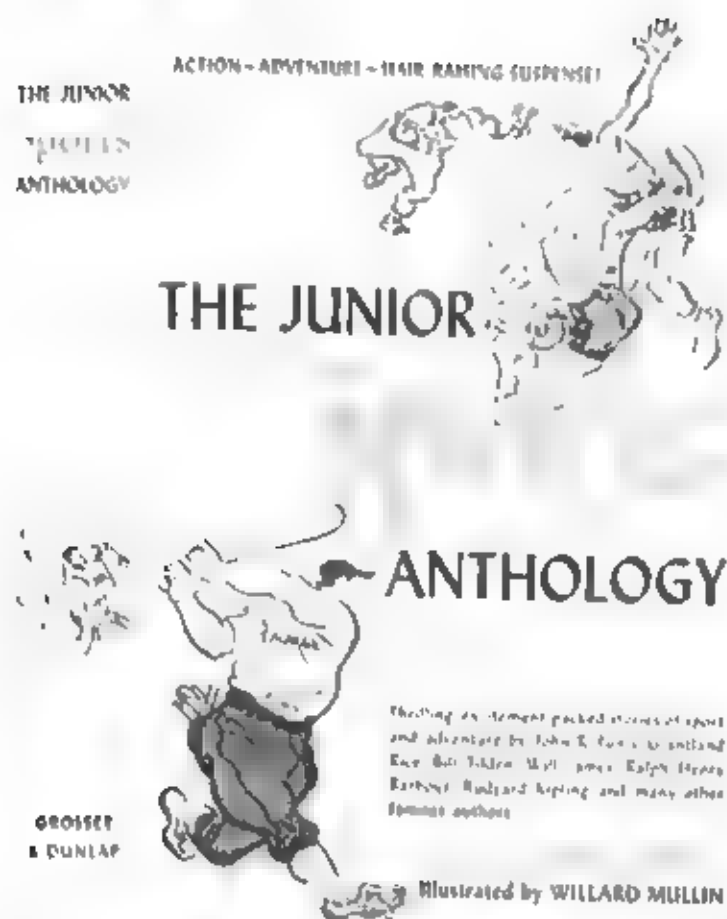
Then he says, "I simply keep slipping the drawing under a piece of the tracing paper and refine it until it looks pretty much like one of the roughs I am sending you. I then put it on Whatman board and finish the drawing. It sounds so simple to me, I am surprised people paid me for it!"



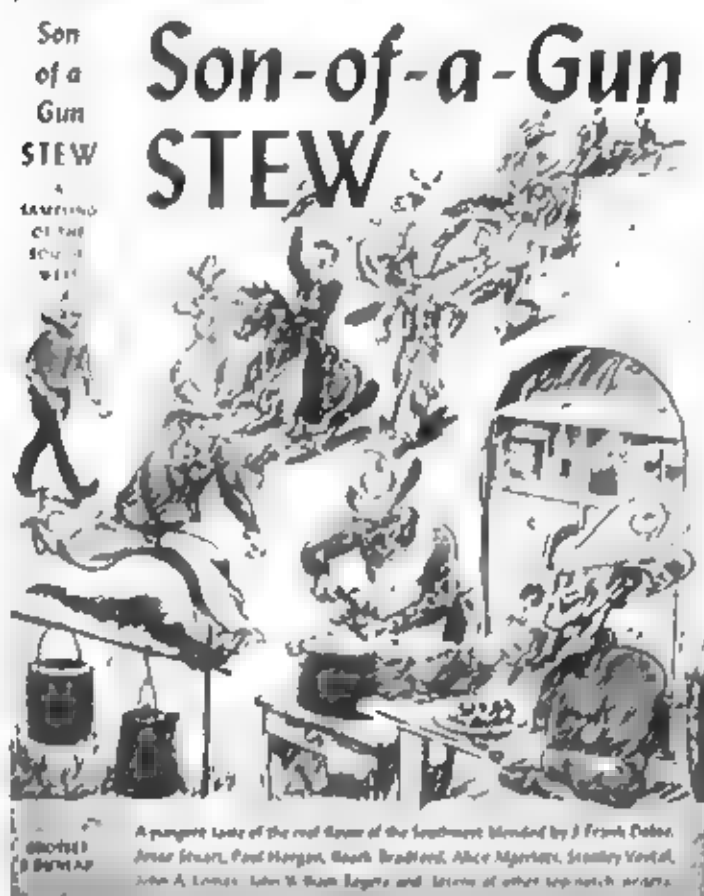
*Kenneth Stuart*



**WILLARD MULLIN**



**Book Jackets**  
**RAYMOND CREEKMORE**



## DESIGNING A BOOK JACKET

by Anthony Tedesco

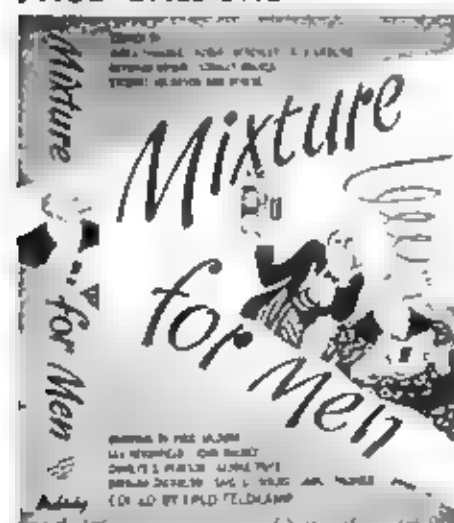
Here is a brief technical explanation of the way we prepared, from the original cartoons, the jackets reproduced on this page.

**The Junior Sports Anthology**—We took the artist's original black and white cartoons which were used in the book as text illustrations and adapted them for the book jacket in the following manner: We prepared the mechanical layout by setting up the type in position as shown on the engraver's proof of the jacket, and then inserted the cartoons in position. A tissue overlay was pasted over the mechanical setup and on the overlay the artist washed in the color as a guide to the engraver in making the color benday plates. The engraver was governed by this overlay in his selection of screens to get these colors. For instance, the red flesh tones were obtained by fifty per cent benday of the solid red—the

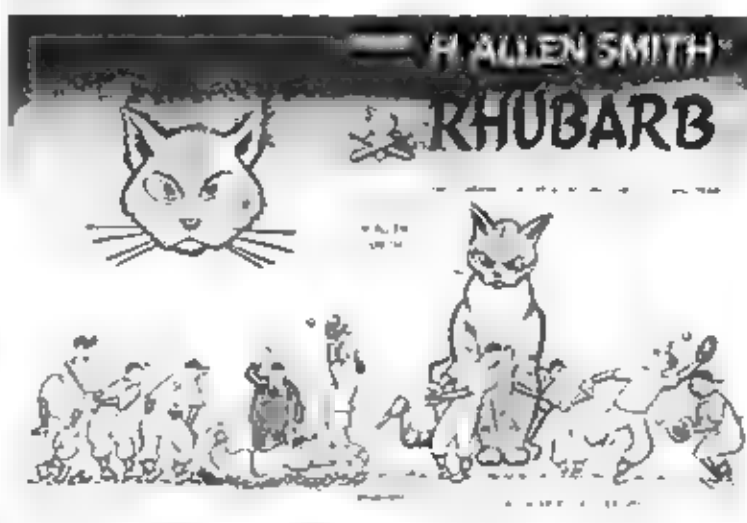
red hair on one of the characters was secured by a combination of the red benday screen and solid yellow. The green of the trousers, for instance, was produced by a solid yellow and a benday of the blue plate; and the gray color by fifty per cent benday of the black. These cartoons give the jacket a great deal of action and spirit, and the color brings it life and realism.

**Son-of-a-Gun Stew**—The procedure here was pretty much like the jacket above except that it involved a more complex and subtle use of benday screens. The artist prepared a black and white drawing made up of amusing illustrations in which he put a great deal of action and caricature. An overlay was prepared with a color background wash in various tones instead of a flat color. This is a far more complex job, but makes a more effective jacket.

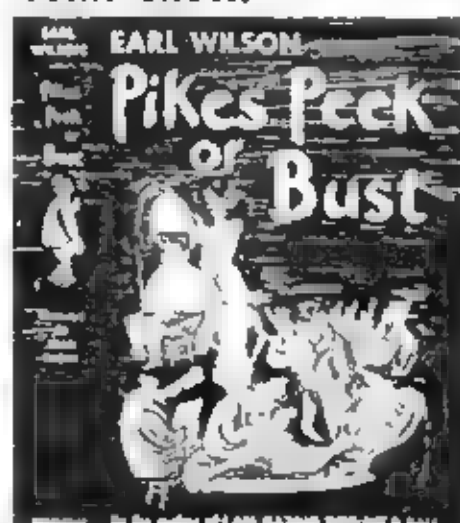
**PAUL GALDONE**



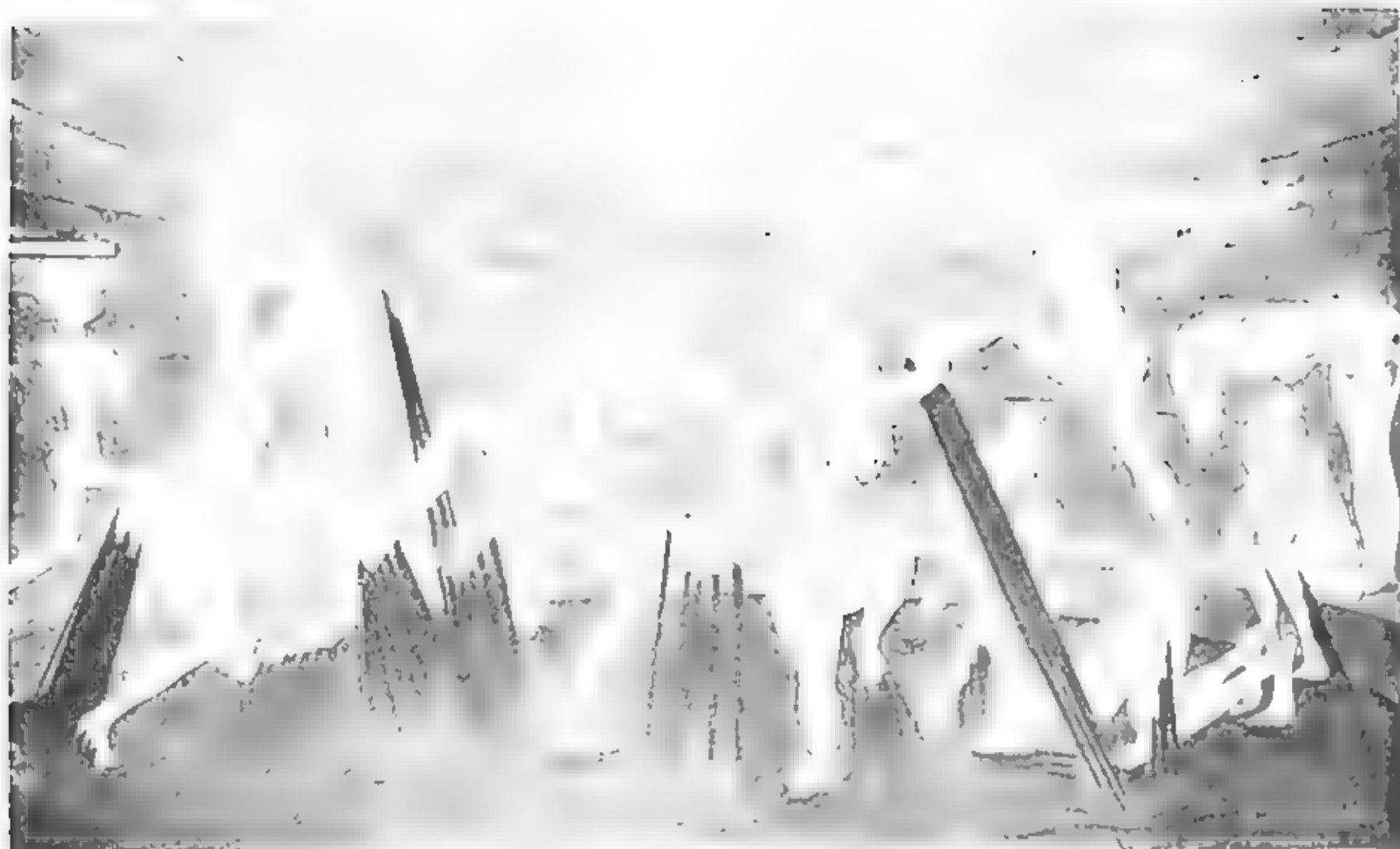
**LEO HERSHFIELD**



**JOHN GROTH**



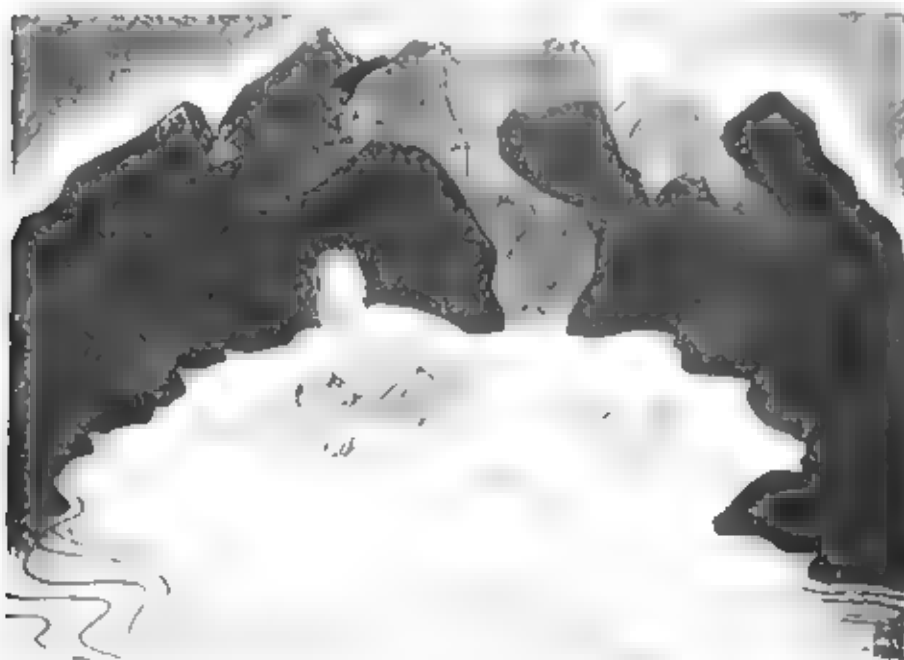
# ABNER DEAN



Family Conference

*From It's a Long Way to Heaven Copyright, 1945, by Abner Dean Reproduced by permission of Rinehart & Company, Inc., publishers*

Boring Conversation



Abner Dean's specialty is picturing contemporary man in somewhat cryptic psychological dilemmas. Unencumbered by clothing, his harassed subjects are beset by other and more fantastic complexities of our world.

Dean builds up his drawings in a series of overlays, wash over wash, usually on Whatman board. He uses all sorts of media but these drawings were done with lamp black and india ink after the first sketch in pencil. A brush rather than a pen is used for the line work on the finished drawing.

The Silent Phone



## WILLIAM CRAWFORD



*Reprinted from The Christmas Story by H. L. Mencken, by permission of Alfred A. Knopf, Inc. Copyright 1944, 1946 by H. L. Mencken*

Crawford is a top-flight editorial cartoonist and illustrator as well as a master of satiric humor. His ink and charcoal drawings are high-lighted with chinese white.



## ROYAL BARRY WILLS



*From Houses for Homemakers, by Royal Barry Wills, Franklin Watts, Inc.*

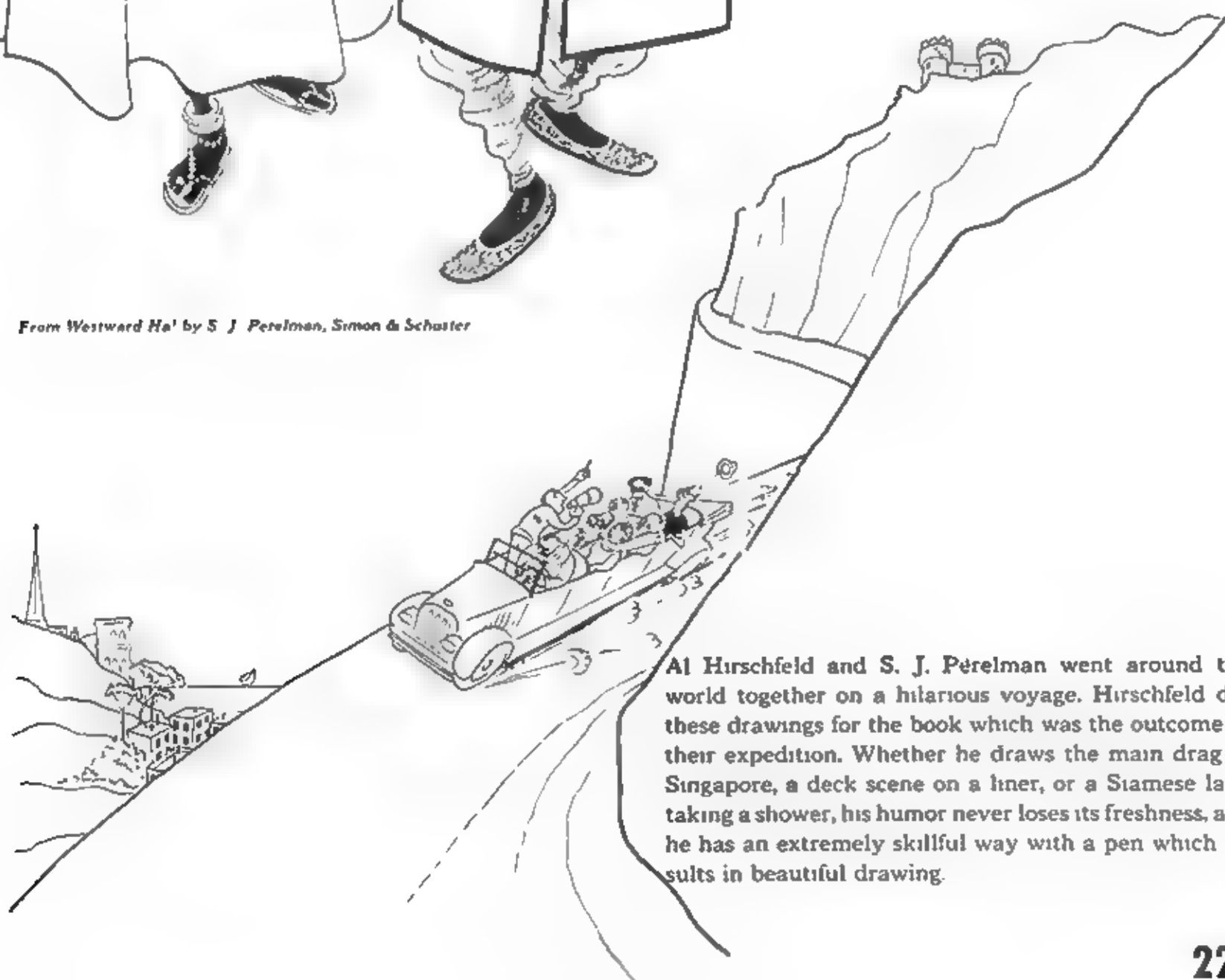
The student who wants to learn something about drawing houses in connection with backgrounds for cartooning will profit by a study of the above technique in sketching. The delicate and sparkling effects in the drawings on toned paper reproduced on this page were obtained with crayon and an opaque wash. The precise rendering in these sketches is architectural

in spirit, but they were included to introduce to the student the charm that can be infused into realistic drawing. The white opaque wash is distributed in the composition to contrast with the dark trees, and the neutral tone of the paper holds together the other values. Wills has probably won more prizes for small houses than any architect in the country.

## AL HIRSCHFELD



*From Westward Ha' by S. J. Perelman, Simon & Schuster*



Al Hirschfeld and S. J. Perelman went around the world together on a hilarious voyage. Hirschfeld did these drawings for the book which was the outcome of their expedition. Whether he draws the main drag in Singapore, a deck scene on a liner, or a Siamese lady taking a shower, his humor never loses its freshness, and he has an extremely skillful way with a pen which results in beautiful drawing.



These quickly sketched figures were done directly with tempera over extremely slight pencil suggestions. The originals are under 10 inches in height.







A cartoonist should be familiar with a variety of drawing techniques, and the requirements of the different types of drawing on these pages offer a challenge to his versatility. If the cartoonist's style of humor runs along lines similar to the work of, say, Voight or Machamer, it is essential that his work have smartness, crispness, and glamor—a combination of qualities not always required in cartooning. Aside from differences in technique, the artist must develop, for instance, a sophisticated appreciation of style in clothing.

The size of the original tempera sketch on this page, done on illustration board, is 8½ x 10 inches. Sketch 1 shows the preparatory suggestion in pencil; in 2, the flesh tones were washed in with a brush, taking care of faces and legs; 3 adds to the central figure a magenta skirt and vermilion sweater; in 4, the dancer at the left is clothed in a purple skirt and her sweater is the same color with a little white mixed in for a lighter tone; further filling in is done in 5, and the eyes are accented. In the last sketch before the final, mouths are indicated, as well as the figured material in the skirts. The final shows how the finishing touches are applied and how the brush is used to suggest outline, purely for the sake of accent.

Blanche Berkoff is an instructor at Pratt Institute where she teaches quick figure sketching for advertising. Her work has crispness and charm.



# LEONARD SHORTALL



*From Three to Make Ready by Catherine Turlington, Vanguard  
Copyright 1948 by Catherine Turlington*

Leonard Shortall's illustrations from Catherine Turlington's book, *Three to Make Ready* (Vanguard), are

typical of his breezy touch in illustrating light fiction. It is particularly adapted to picturing teen-agers.

JAMES FLORA

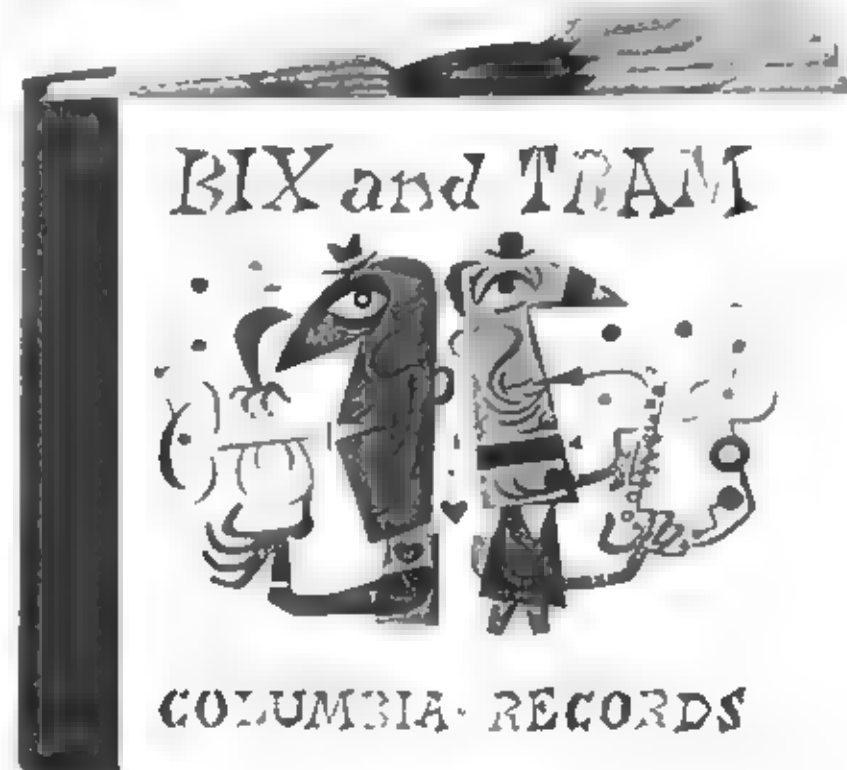
## Album Covers

It has been said that some of the best art in America today is found on album covers. Certainly it is true that, as a unit, the album cover contribution to commercial art is a very attractive one. James Flora, whose abstract designs adorn the covers of Columbia records, has to his credit more than one award from the Art Directors Club. He is influenced by Picasso, Miro, and early Mexican and Central American art, and he likes best to do covers for jazz records—the implications of jazz seem to offer a designer more freedom to go into the abstract. Columbia uses abstract design a great deal for its covers and invariably prints them in color. Flora knows music, and usually plays a particular piece himself as a preliminary to doing a cover for the record, thus becoming rather thoroughly imbued with its feeling before attempting the design. He has the following to say about the artist and his work. (Those who believe that working under pressure is bad for one's talent, please take note!)

"Every artist reaches a period when he must seize the tremendous, shapeless mass of facts, ideas, and teachings he has amassed—he must seize them and mold them into an idea or method of expression that is uniquely suited to his beliefs, ability and personality. If this is not done, an artist is never capable of producing a personal statement of any value.

"I have noted in my own experience and in working with many other young artists at Columbia Records how pressure brings about this molding action. Press of work in many cases may force the confused, self-conscious artist to make the evaluation he has been unable to make before. An impossibly heavy work schedule forces him, for once in his life, to cease experimenting with methods, techniques, and other people's styles. There isn't time in a busy schedule; there is too much work piled up that must be done quickly and adequately. At this point it is necessary to learn how to make a simple statement, and the artist sheds much of the mountainous heap of material he has acquired in school and practice, and retains only that portion which is natural to him and of immediate use. Working this way, he eventually gains confidence to say things in his own way.

"After this has been learned, study and experiment begin to have meaning. Many artists achieve this synthesis in other ways. Many never do. But a brief period of bruising work has helped me, and has helped many other people of my acquaintance to equip themselves with ideas and methods of their own."



# Steps in the Preparation of an Album Cover

by ALEX STEINWEISS

"In approaching a cover design problem, I try to avoid any direct interpretation of musical values, since I believe that no artist has the right to interpret one art form in terms of another, and to force his personal interpretation upon an innocent public.

"Rather, I try, by means of color, form, texture, and letter forms, to project the mood of the music or perhaps by symbolization to project an impression from the composer's life or background.

"It took about a year of patient working with our engraver and his craftsmen to develop the special treatment required.

"Whereas, at first glance, my covers look as if they were reproduced by four-color process, they actually are reproduced in three or four flat colors with half-tone in the black plate or in two of the plates.

"The net result of working this way is the achievement of a terrific color impact. In other words, if I want

a green background, the printer actually uses a green ink, matched to my sketch, instead of relying upon the mingling of the yellow and blue dots of process engraving to produce a green."

Alex Steinweiss' career as an artist is so full of good things that there is not enough space to outline it. He has won important awards and prizes, such as two poster prizes at the Museum of Modern Art in New York, first prize for a camouflage periodical cover for the War Department, and two awards for distinctive merit at exhibitions of the Art Directors Club. He has held at least a dozen exhibitions of his work. At the beginning of his career he was an assistant to Joseph Binder, and has been an art director and advertising manager for Columbia Records. In 1943 he was Exhibits Engineer in the Navy, and at present is an eminently successful free-lance designer.



1.

The Idea Sketch—Usually I work directly in color in miniature form, after an adequate period of reflection and familiarization with the subject matter of the music and a brief review of the composer's life.

2. This is the rough build-up or enlargement of idea-sketch to actual size. On this drawing, which is done on tracing paper, I work out the stylized forms and rough in the letters.



2.



3.

The comprehensive sketch is executed in full color and is prepared with great care since it will be shown to the client for approval and, what is more important, it will be the color guide for the engraver when the plates are made later.

4.

The outline tracing for finished art and lettering shows whole composition.

5.

The type specification sheet and the type proof.



kostelanetz

columbia

kostelanetz

columbia

6.

The finished art. Finished art for album covers, in my case, consists mainly of a black and white key drawing with type and lettering in position.



7.

This is the completed composition as it appeared as an album cover of "Carnival Tropicana" for Columbia Records.



Courtesy Columbia Records

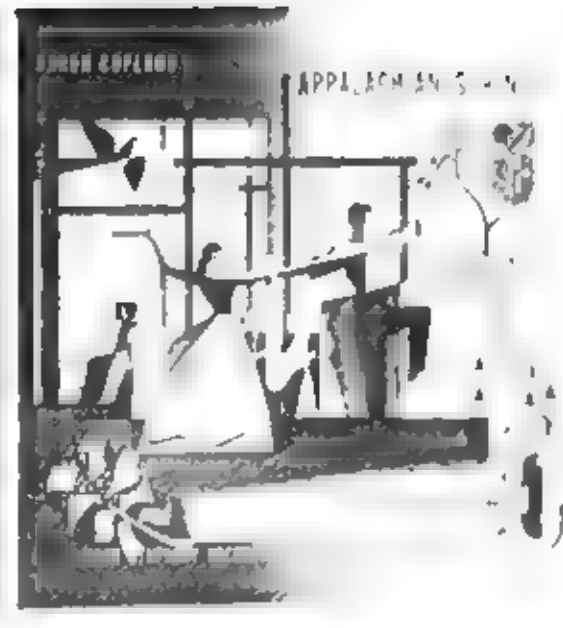
## Album Covers



1



2



3



4



5



6



7



8



9

Courtesy Victor Records

The Victor album covers shown above are a delightful collection, showing commercial art in what is perhaps its most demanding role. An album cover, first of all, must have a certain unity of spirit with the music it contains. Its life expectancy as an object in the home is, presumably, long, and therefore it must have more than mere superficial attractiveness. Album covers are in the

category of good advertising art—compelling attention, pleasing the eye, and stirring in the observer a desire to purchase. It is not surprising that some of our most distinguished artists are album-cover designers. Represented above are Frank Decker (5), Leo Garel (9), Simon Greco (3), Joseph Krush (4), Jean Morin (2), Paul Nonnast (8), John Parvin (6, 7), Henry Stahlhut (1).



# Selling on Television with Cartoons

by Sylvia Dowling, Young and Rubicam, Inc.

Young and Rubicam have used many kinds of cartoon treatment on television, ranging from cartoon cards to full animation. One which we used for our client, Bristol-Myers, back in the days when television was literally "here to come," seems just as effective to us today as it did then. It's the stick-line cartoon without real animation. They offer, we think, some very good advantages when there are special selling problems, and they're considerably less expensive than full animation.

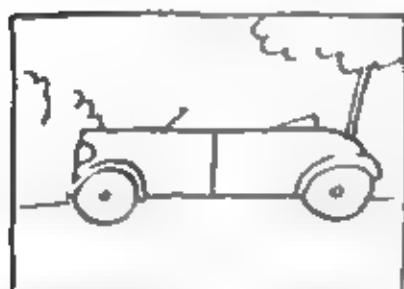
After the script was written, the artist made the

drawings and they were put on film. Commentary was kept to a minimum so the pictures practically—well almost—whizzed by.

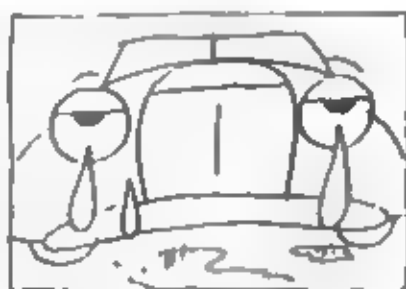
Sometimes we used limited animation, like a head meeting a hand for a sneezing sequence, or showing a woman and then "snapping in" a bottle in her hand.

Below is one we did without any tricks. The narration was put underneath the pictures just for this book, but it was read by the announcer, "live," while the film was running.

(DRAWINGS BY JACK ANTHONY)



ANNOUNCER...THIS IS THE STORY  
OF ARTHUR THE AUTOMOBILE...



ARTHUR WAS NO ORDINARY AUTO  
HE HAD FEELINGS - AND HE WAS  
FEELING BAD RIGHT NOW...



SO WAS THE GIRL  
WHO OWNED ARTHUR



IT SEEMS THIS LITTLE PRETTY  
COULD NEVER GET TOGETHER  
WITH A MAN!



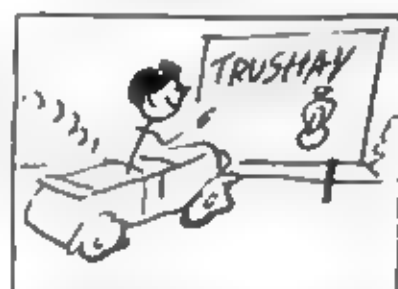
THAT MADE ARTHUR SO UNHAPPY  
THAT EVEN HIS HORN DIDN'T  
GIVE A HOOT!



AND THE REASON FOR THIS  
SORROW? WELL, LOOK AT  
OUR LITTLE LADY'S HANDS!



AND WHEN A FELLOW HOLDS  
A GIRL'S ROUGH AND UNROMANTIC  
HANDS - SO LONG, BROTHER!



IT WAS UP TO ARTHUR THE AUTOMOBILE  
TO DO SOMETHING, SO HE STALLED ONE  
DAY IN FRONT OF YOU KNOW WHAT!



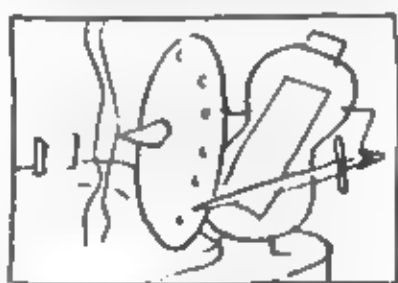
OUR GAL TOOK THE HINT AND  
BOUGHT SOME TRUSHAY, THE  
BEFOREHAND LOTION!



SO SHE USED IT BEFORE  
SHE DID HER DISHES -



BEFORE SHE DID HER  
LIGHT LAUNDRY -



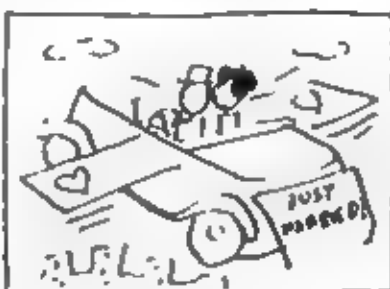
'CAUSE TRUSHAY GUARDS HANDS  
EVEN IN HOT SOAPY WATER!



AND IT WASN'T LONG, THANKS  
TO THIS -



THAT SHE GOT THIS!  
AND WHAT ABOUT ARTHUR  
THE AUTOMOBILE?



HE WAS SO HAPPY THAT AFTER  
THEY FILLED HIM WITH GAS HE  
WENT FLYING UP THE STREET YOU  
WOULD DO, IF YOU HAD A TANKFUL!



SO THE MORAL TO OUR STORY IS -  
EVEN IF YOU HAVEN'T AN AUTO -  
YOU AINT-TO TRY TRUSHAY!

# Television

In "Orphan of the Storm," we got real fancy. As the announcer says, "This is Hortense," you see Hortense When he said, "... and this is her chee-ild," we snapped in the baby in her arms. When Hortense hit the road after spurning the advances of the mean old landlord, it was snowing, so we made the snow really look as if it were coming down. Then when Jack, her true and loyal husband, discovered gold in Alaska—and at just the right moment went to her rescue—we made his sled, horse, and plane race across the screen. Incidentally, Hortense got a cold in all that snow, and "... better than gold was *Minit-Rub*. You ought to try it, too!"

(continues from page 235)

## Orphan of the Storm



13



14



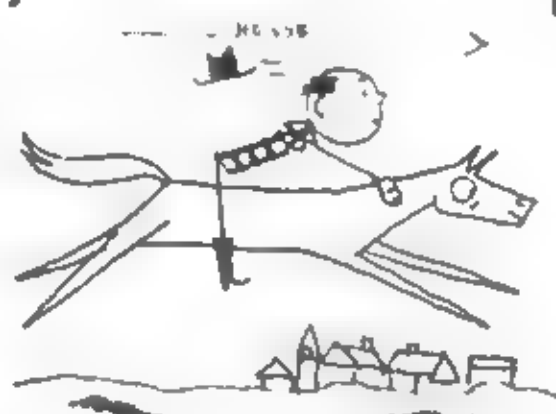
15



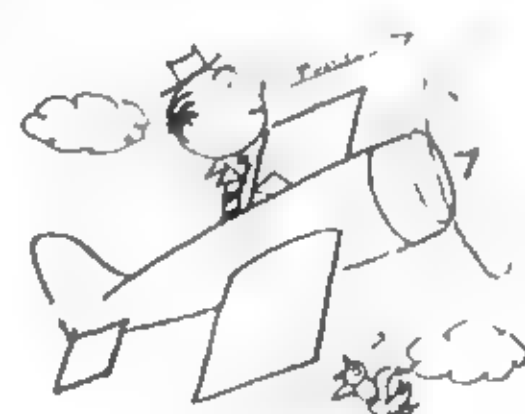
16



17



18



19



20



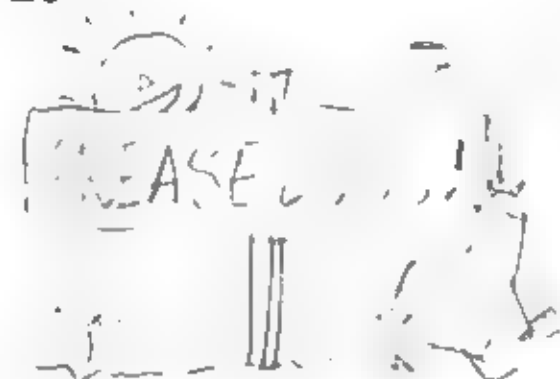
21



22



23



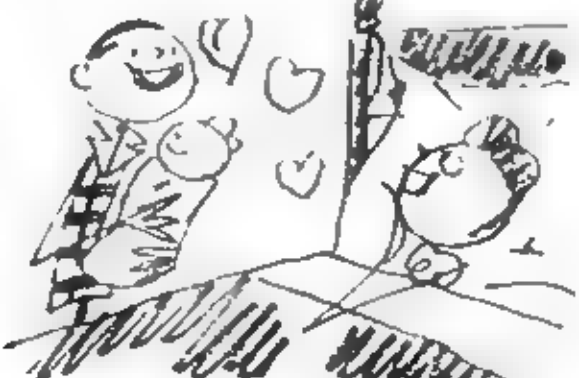
24



25



26



27



## Television (Script)

by SYLVIA DOWLING

In preparing the commercials, Mrs. Dowling wrote the script and then she and the artist worked out the cartoons. Copy was kept as short as possible so that the pictures could be moved quickly, thus eliminating any viewer tendency toward boredom which would have resulted from looking at one picture too long. Some of the quasi-animation tricks tried included a head meeting a hand to sneeze—done simply by lowering the drawing of the head and raising the drawing of the hand to meet it. Same idea was used to show the menthol vaporizing effect of Minit-Rub, with a cloud rising up to envelope a stuffed-up head.

Throughout the series a comic approach was stressed—really an ideograph idea with the cartoons frequently used to complete the announcer's oral plug. No time limitations were set—the opening one usually ran from 1:15 up, occasionally hitting three minutes. On the end commercial, some of the pictures used on the opener were again shown and a recap done with a different punch line. These usually ran about 30 seconds.

### Sample Script

Here's a sample script used on Trushay:

#### FIRST COMMERCIAL

Video	Audio
Little Red Riding Hood ... cute	<i>Announcer:</i> This is the story of Little Red Riding Hood—the way you never heard it! One day Little Red Riding Hood's widowed mother said:
Snap in mother giving Red the bottle	<i>Woman:</i> Take this bottle of Trushay to your Grandmother's house.
Red walking in woods with bottle	<i>Ann.:</i> Which Red Riding Hood did ...
Snap in man with wolf's head	But on the way she met a wolf. (whistle)
	<i>Man:</i> Where are you going little Red Riding Hood?
	<i>Ann.:</i> Said the wolf.
Red pointing to Grandma's house	<i>Girl:</i> I'm going to Grandma's house with this bottle of Trushay.
	<i>Ann.:</i> Said Red Riding Hood.
Wolf looking at Red ...	<i>Man:</i> And what pray tell is Trushay?
Red holding Trushay	<i>Ann.:</i> Said the wolf.
Trushay and sign beforehand	<i>Girl:</i> Trushay is the Beforehand Lotion—a really new idea in hand lotions.
	<i>Ann.:</i> Said Red Riding Hood.
Girl dusting	<i>Girl:</i> You use it before

Girl washing dishes

Girl washing undies

Trushay and shield

Wolf talking to Red Riding Hood

Red extending hand to wolf

Wolf kissing Red's hand

then snap in big flaming heart

Red and wolf in clinch, hearts all around

Red with hearts around her talking to mother

Woman rushing out door—holding on to hat with one hand—pushing Red away with other.

#### SECOND COMMERCIAL

Video	Audio
Hand sequence into hearts	Remember you want men to go (whistle) when they hold your hands.
Trushay and sign beforehand	Then get Trushay the Beforehand lotion.
Girl doing dishes	And use Trushay before you do dishes.
Girl doing undies	Before you do light laundry.
Trushay and shield	'Cause Trushay guards lovely hands from roughness and dryness—even in hot soapy water.
Woman listening at door	So the next time you hear the wolf at your door
Woman, wolf and Trushay bottle taking a bow.	Let him in ... he'll love your hands if you begin today to use Trushay.

you do housework ...  
*Girl:* Before you do dishes ...

*Girl:* Before you do light laundry ...

*Girl:* 'Cause Trushay guards hands—even while they're in hot soapy water ... and so helps keep them soft and smooth and lovely.

*Man:* Trushay really does that?

*Ann.:* Said the wolf.

*Girl:* (romantically) Well hold my hand and see.

*Ann.:* Said Red Riding Hood.

*Ann.:* Which the wolf did! ... WOW!

*Ann.:* Those lovely hands of Red Riding Hood really did something to him and before you knew it, they were kissing and kissing and kissing.

*Ann.:* Well! When Red Riding Hood finally returned and told her mother what happened—her mother said: *Naftine!*

*Woman:* If that's what happens—I'm taking that bottle of Trushay to Grandma's house myself!

This is a facsimile of a page of script as it is finally corrected by the editorial department. There were two

commercials to a program, the first at the beginning of the show and the second at sign-off. Courtesy Young & Rubicam

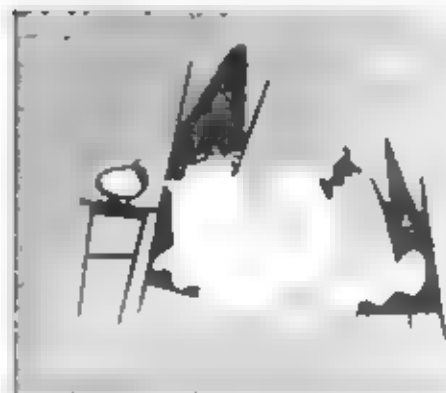
## SANKA



The phrase "made lightning quick right in your cup" is dramatized by a lightning crash to emphasize the quick convenience of preparing Sanka. The Sanka jar is shown, with offscreen commentary "The only instant coffee that can't steal anybody's sleep." This standard opening is used on all commercials.



Sanka's weather commercials are built around the cartoon characters of a father and two children. For the weather report, they do a brief dramatic interpretation of the forthcoming weather, as pictured above.



The question, "Are you going to get a good night's sleep?" is followed by a series of pictures which show Pop in bed, turning and tossing in the misery of a sleepless night.



Pop finds the solution in a cup of Instant Sanka and floats blissfully off to sleep on the clouds. Lightning flash and slogan are repeated.

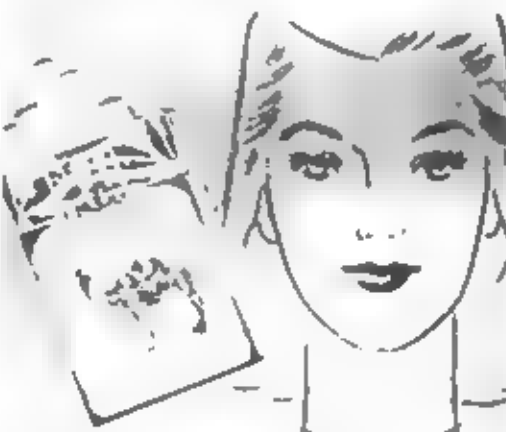
## CAMELS



"You judge paintings by eye . . .



" . . . And music by ear . . .



"When it comes to cigarettes you judge by your taste and by your throat.

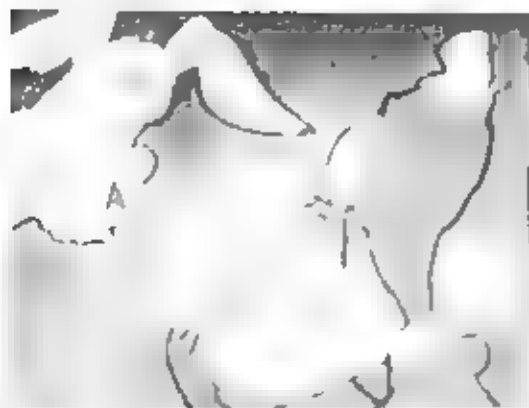


"Your T zone, T for taste, T for throat. Light up a Camel and see how the rich full flavor pleases your taste, how the cool mildness suits your throat. Yes, you'll see why more people smoke Camels than ever before."

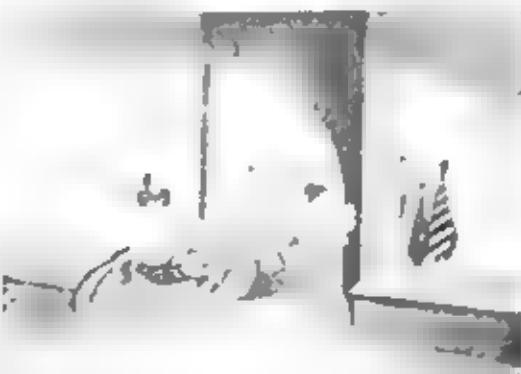
The Sanka commercials were done by Audio Productions, Camels by Transfilm Company, and Jerry Fairbanks; and Macy's by Fletcher Smith Studios. (Courtesy of Television magazine.)

## MACY'S

## Television



Macy's institutional spot campaign uses a cartoon technique to put their slogans across. Here the tortoise and the hare receive an invitation to a party. So they divide their money and start out on a shopping spree.



"Impetuous Mr. Hare goes to any store". Camera then cuts back and forth between Mr. Hare as he runs in and out of stores trying on clothes, and Mr. Tortoise who is slowly plodding his way to Macy's.



"But Mr. Tortoise knows it's smart to be thrifty." (Shot of tortoise slowly entering Macy's. Semi-closeup of him trying on hat . . . leisurely sauntering out of store (Macy's) in new attire.) "Mr. Tortoise has saved time, energy and money. Completely redecorated, he's off to the party."



(Mr. Hare is on sidewalk trying to thumb a ride—he's spent all his money on clothes. Mr. Tortoise stops in a taxi.) Hare: "How come you can afford a cab?" Tortoise: "Heh heh, I did all my shopping at Macy's." He smugly polishes nails on his coat lapel as his shirt front lights up revealing the slogan. Offscreen announcer repeats "Pay Cash—Pay Less—Says Macy's."

# How Animated Cartoons are Made

by Fred C. Quimby,

Executive Producer of MGM Cartoons



*Text and drawings on pages 240 to 249 copyright 1949 by Loew's Inc.*

1. Like a feature picture, the cartoon, too, has its story conference. Here Producer Fred Quimby (center) discusses with co-directors William Hanna and Joseph Barbera an idea for a new Technicolor cartoon.

Hollywood has long been considered a modern wonderland, where a fire, flood, or earthquake can be dreamed up in five minutes' notice by some of the most skilled technicians in the world. And nothing in all of Hollywood's catalogue of unique achievements ranks higher in technical skill or creative imagination than the production of today's animated cartoon. Limited only by the imaginative fancy of its creators, the cartoon is an unhampered medium which allows the widest range in choice of subject matter and execution.

At the MGM Cartoon Studio, a staff of a hundred and fifty people devote their full-time efforts to the creation and perfection of those miniature mixtures of mirth, music, and mayhem — MGM Technicolor Cartoons. Although it takes only seven minutes for Jerry Mouse to outwit Tom Cat on the screen, it takes this complete staff about *eighteen months* to produce one of these cartoons.

The following pages give a detailed picture story of the various complicated processes involved in the production of one of these cartoons at the MGM Studios from the time the idea is first generated until the film is completed.





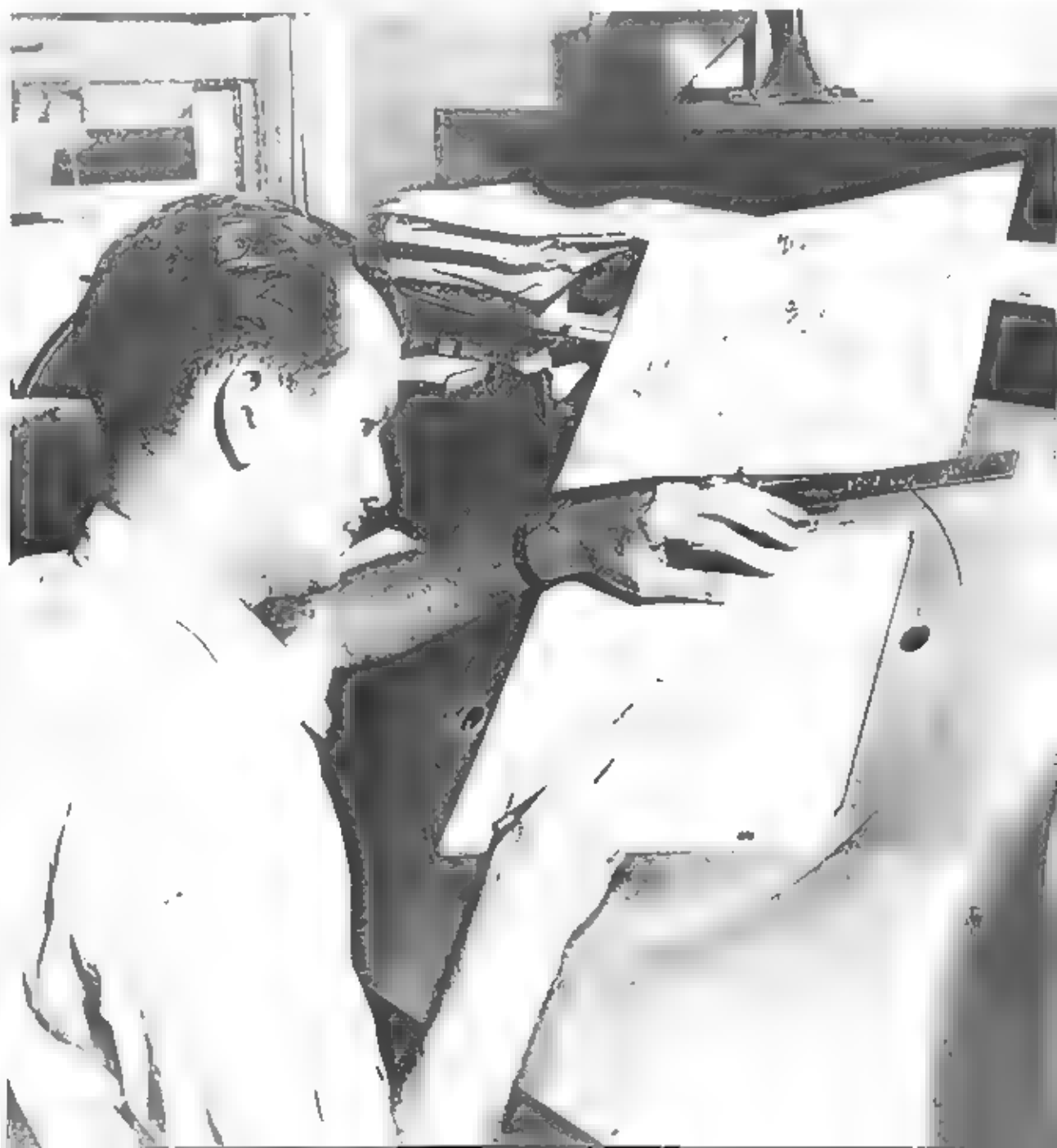
## Animated Cartoons



2. A scene from the cartoon is acted out by one of the directors during a "story" conference.



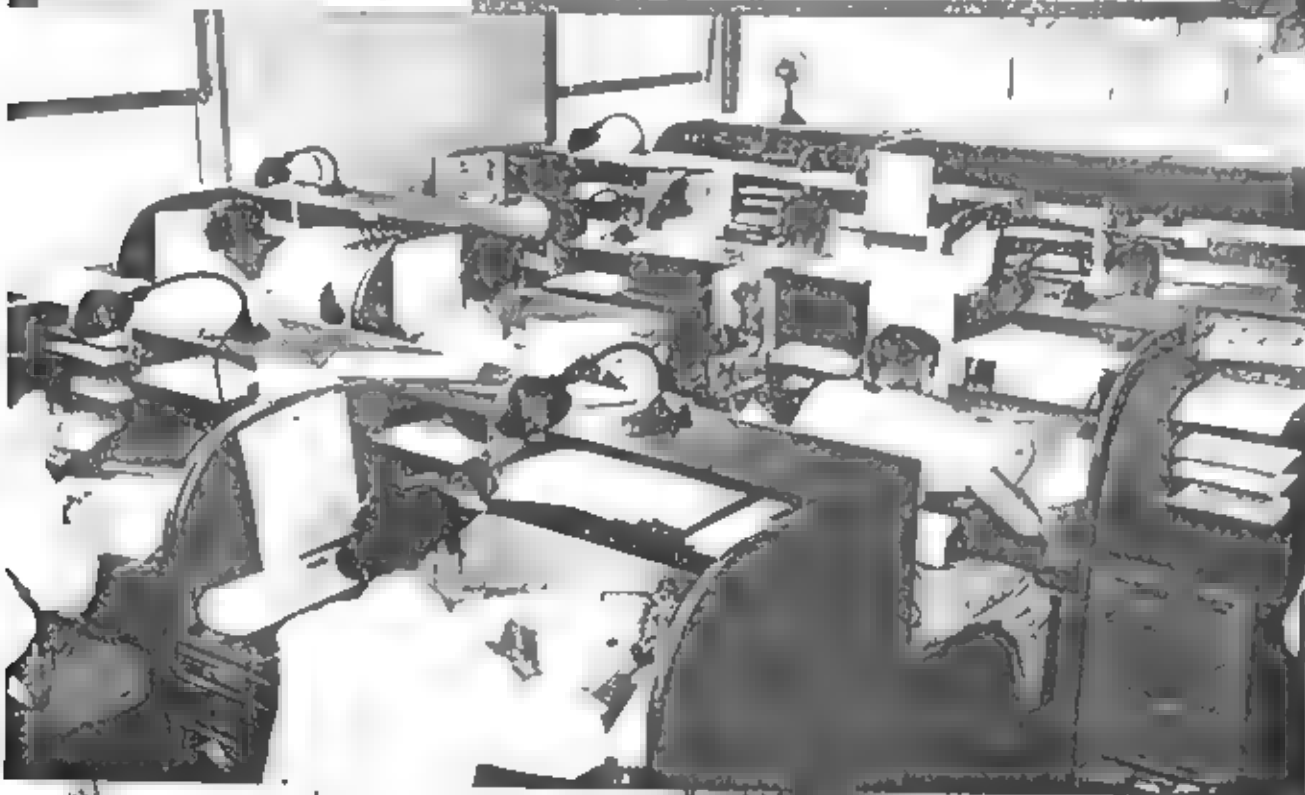
3. One of the earliest steps is to put together a series of drawings and flip rapidly through the pages.



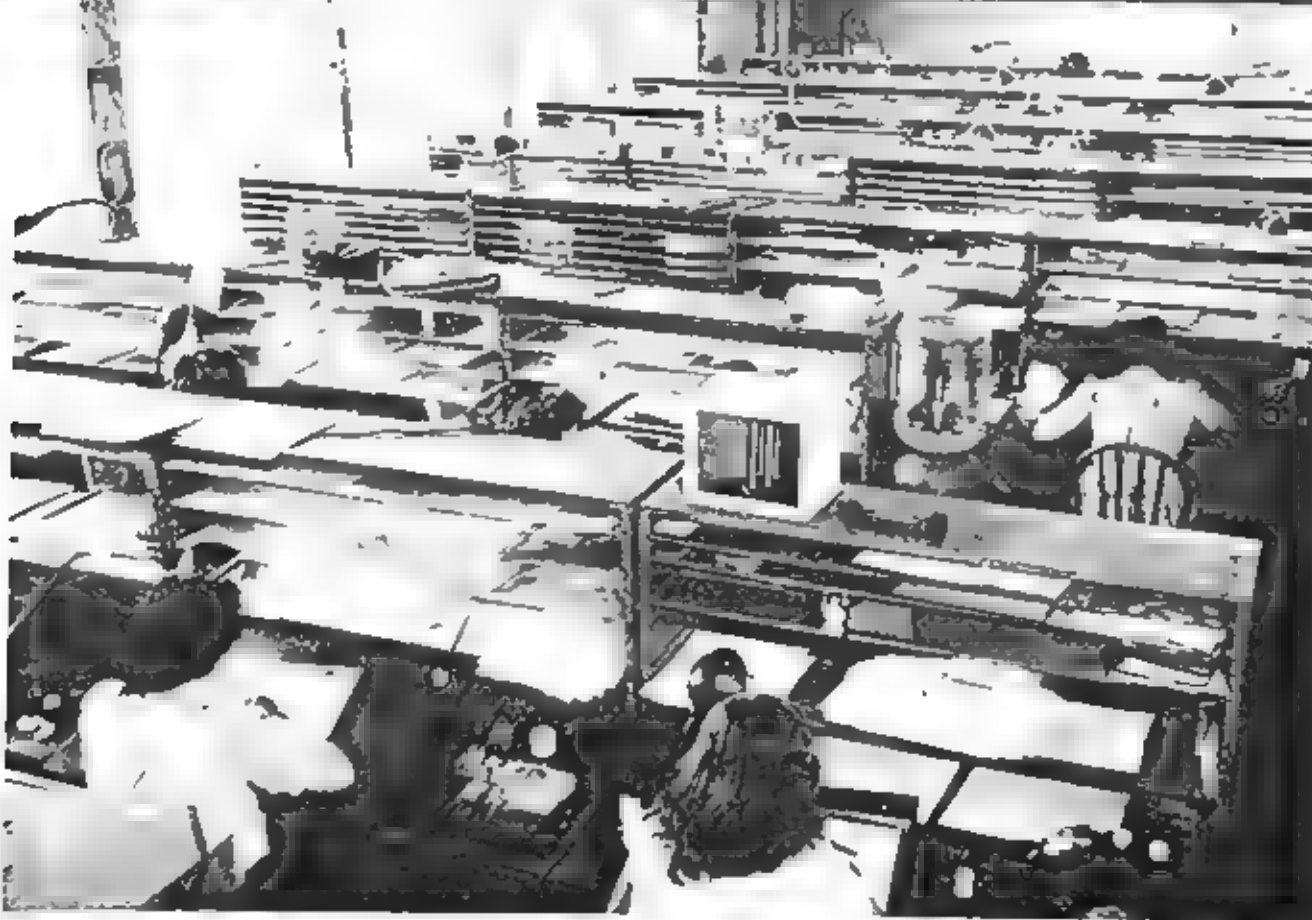
4. The animator's assistant works on a specially constructed board. Slotted paper fits over microscopically adjusted pages to insure that every drawing coincides with the one that precedes it. He places the original drawing on the board with a blank sheet of paper over it. The character is then traced, advancing the arm or leg that is in motion a fraction of an inch. This is repeated until the completed action has been broken down into scores of individual drawings.



**5.** This is the story board. In a series of rough sketches, the story of the planned cartoon is told. From this series of sketches the directors and producer can plan changes, add new gags, and take out sequences they think can be deleted.



**6.** A group of animator's assistants at work, making the individual drawings, 15,000 of which are required for an average cartoon. The completed cartoon, which requires about 18 months to make, lasts seven or eight minutes on the screen.



**7.** After the animators have finished their pencilled drawings, they are traced on thin sheets of celluloid in india ink and the characters are painted with special opaque colors in the Painting and Inking Department.

## Animated Cartoons

8. Every drawing that comes from the board is carefully checked and compared by the Plant Superintendent for accuracy, detail, size, etc



9. An animator uses his face as a model for the right expression





**10.** This young lady is coloring the celluloid drawings with opaque paint. The advent of color opened great new vistas in the field of the animated film cartoon—and added equally to the complexities of its creation.



**11.** All colors used in painting the "cells" are carefully and individually blended so that perfect color unity can be maintained throughout the subject.



**12.** This young lady's job is to see that the completed drawings of several dozen artists all match in color composition and tone. Her trained eye can detect the slightest discrepancy in hues and values.



**13.** The background artist prepares the backgrounds against which the cartoon characters cavort. Since the same background is used in several scenes, the backgrounds are drawn on separate sheets.



**14.** The Sound Effects Department can supply, recorded on film, every sound that might be needed from the buzzing of a bee to the roar of a locomotive.



## Animated Cartoons

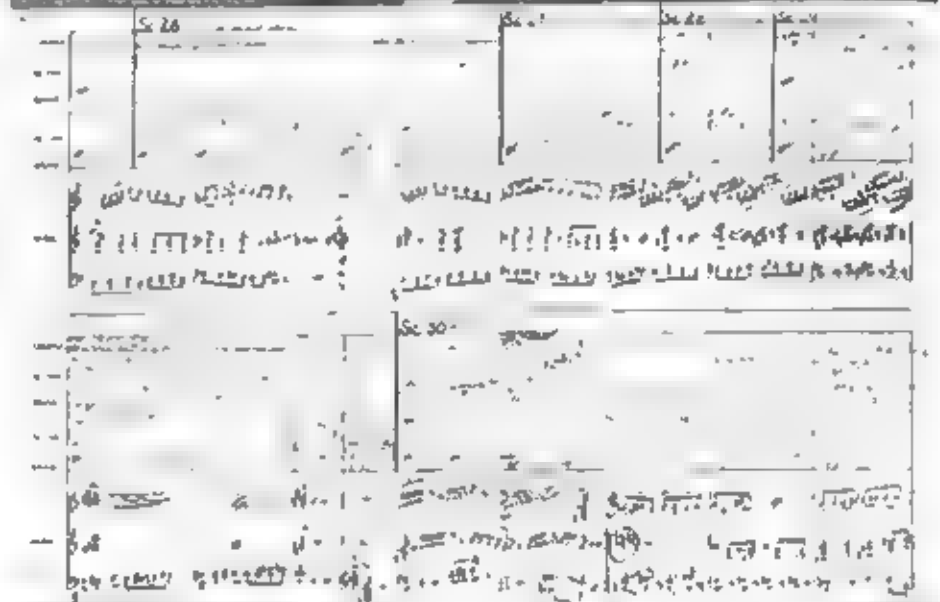
**15.** When a sound effect that is not already available is needed, up comes the sound man to furnish the given noises on demand. He can even invent new sounds if need be.



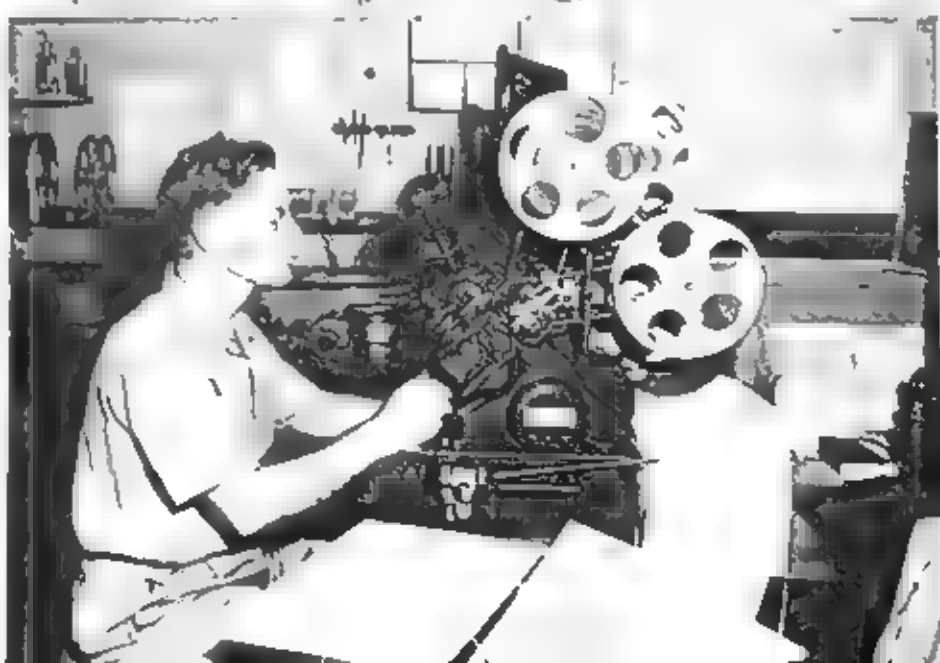
**16.** Music plays an important part in every cartoon, even though the audience may not be aware that music is being played while the cartoon unreels. Scott Bradley (seated) provides all music for MGM Cartoons. Director Tex Avery, standing, discusses a musical question.



**17.** A cartoon detail sheet outlines the sound, action and music. With this diagram, every action can be synchronized with dialogue and music to a thousandth of a second.



**18.** A movie editing machine (called a moviola) is used to check the sound against the picture to see that perfect synchronization is achieved. Timing is one of the screen cartoon's most important factors.

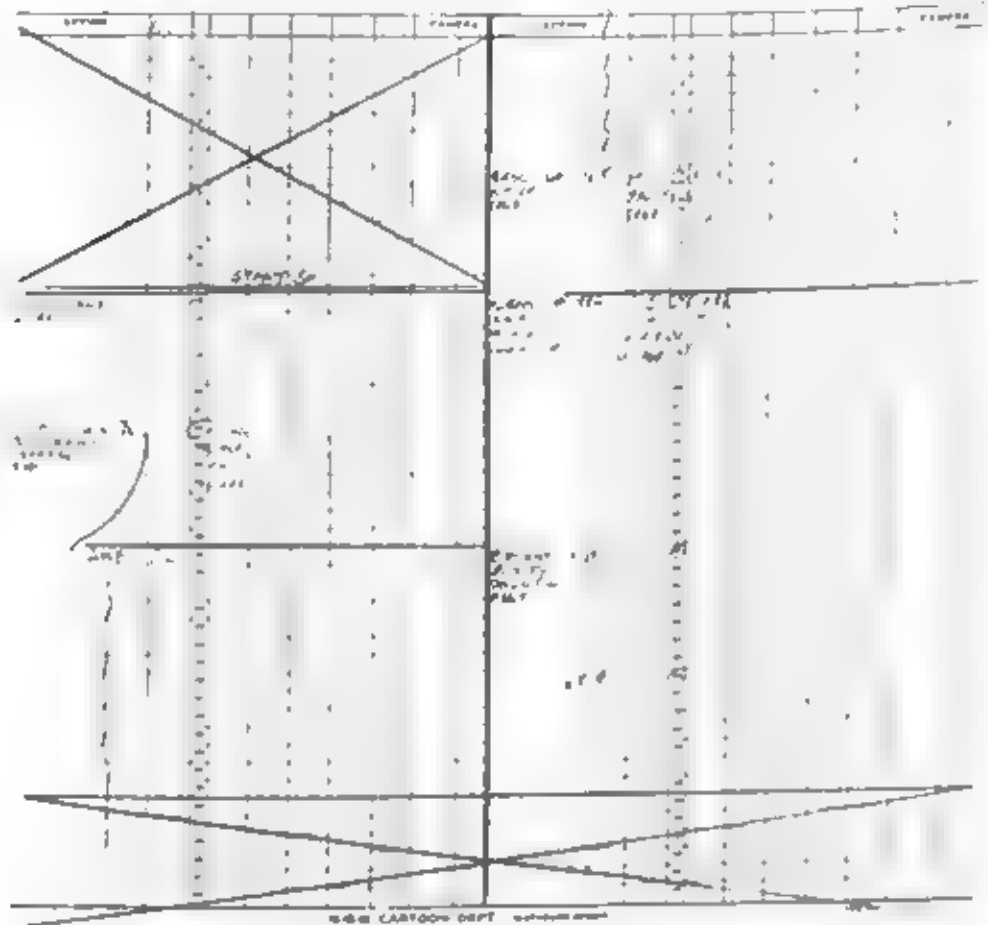




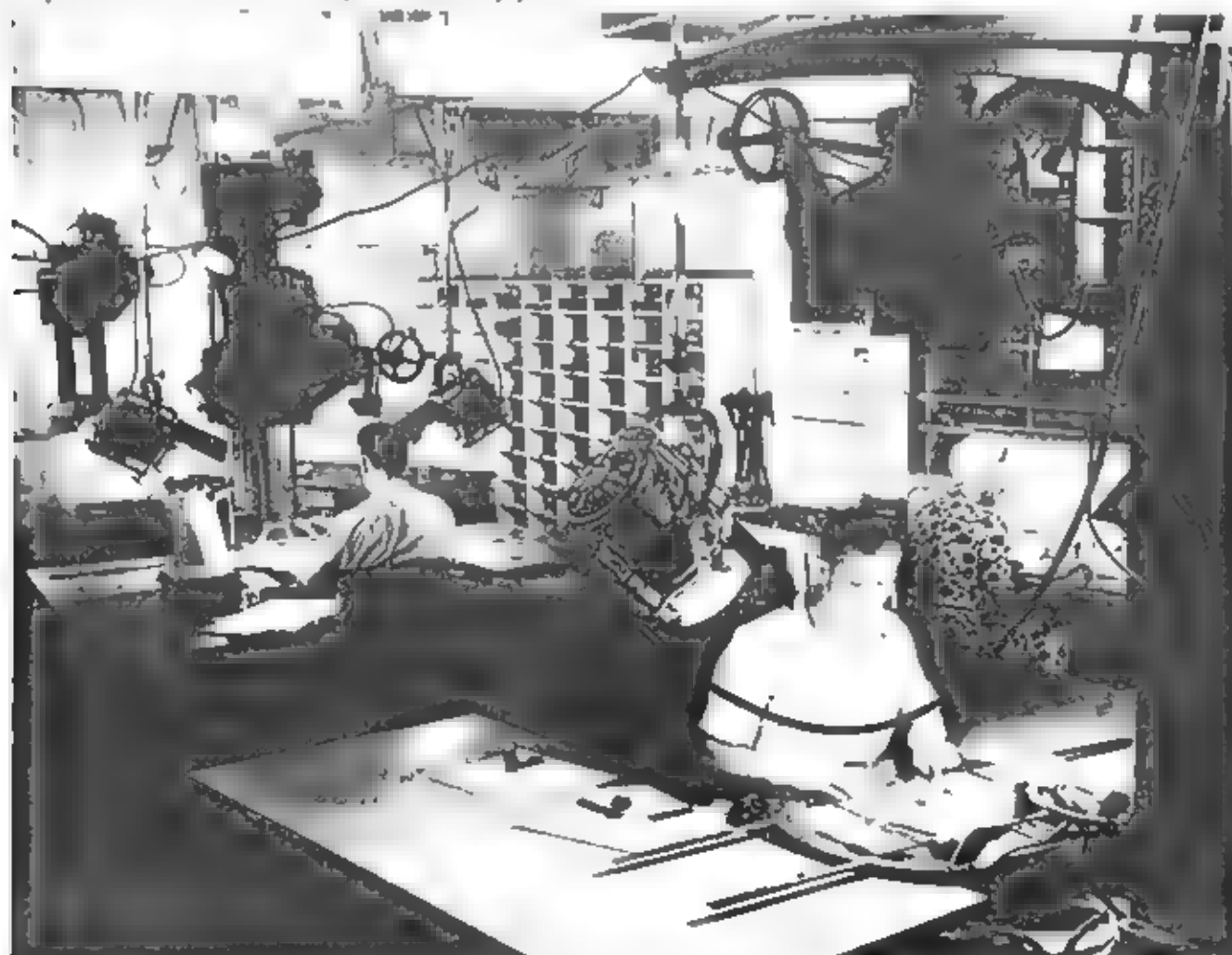
# CUT-TOM INTO CAGE AFTER CANARY



19. Close-up of the moviola which combines sound and picture to give the editor a view in miniature of how the film will look and sound on the screen. In it, the editor gets a private "preview"—from which he can decide what changes, if any, are necessary. He may run the film several times — and can stop or start the sound and picture at any point.



20. A detailed record of every scene is made on an exposure sheet. Working on this diagram, cartoon experts plan every movement of a cartoon character to coincide with planned action of the character. Each "frame" of film in a cartoon is numbered and a description of the action written alongside the number.



21. The camera room is where the cartoon is put on film. The color drawings are held by pneumatic pressure under the cameras and the action is filmed, one frame at a time. The figures which appear so large on the screen are only a few inches high in the drawings.



# Animated Cartoons

A.

B.

C.

D.

**A.** After the animator has made a penciled sketch of the cat on a sheet of white bond paper, the latter is given to the Painting and Inking Department where the "inker" traces the outline of the cat on celluloid in black india ink.

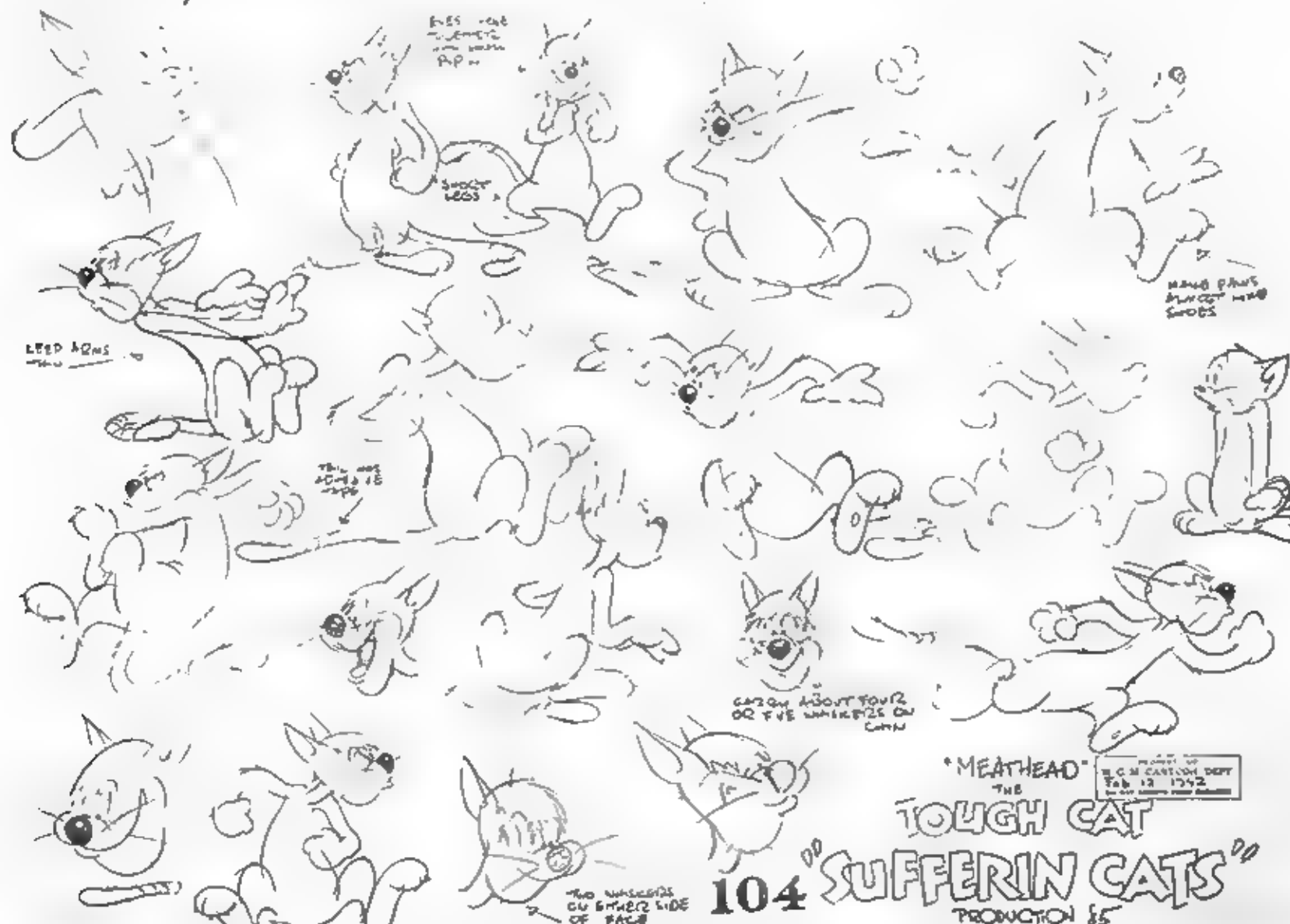
**B.** After the "inking" has been completed, the celluloid is turned on the reverse side and the previous outline is filled in with various colors established by the color model artist.

**C.** When the celluloid is turned back again to the top surface, which is eventually photographed, the desired smoothness is immediately seen.

**D.** As in the case of the cat, this photograph shows the outline of the mouse on celluloid after the "inking" process.

**E.** Again repeating the process used for the cat, color is added to the mouse outline on reverse side of the celluloid.

**F.** The celluloid, when turned back again to its top surface, which is later photographed, presents a smooth appearance.



On these model sheets, artists at MGM sketch typical poses of the chief characters —→

## Animated Cartoons

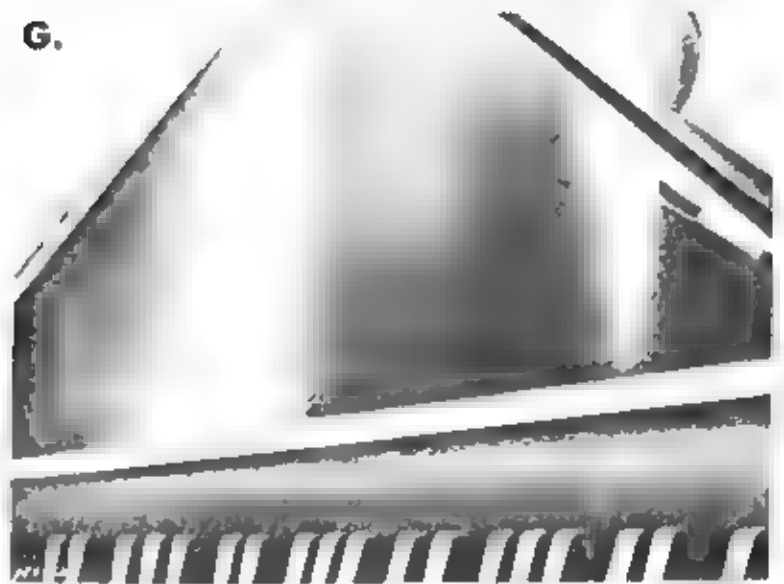
E.



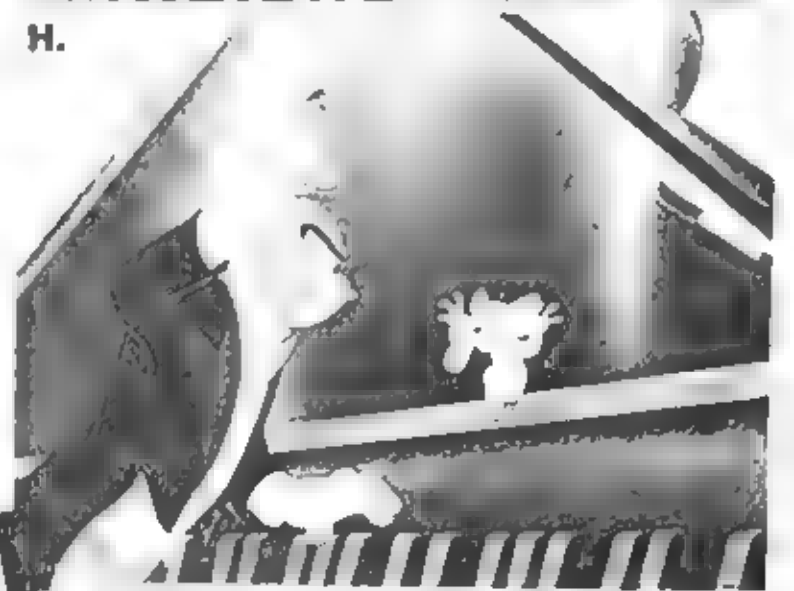
F.



G.

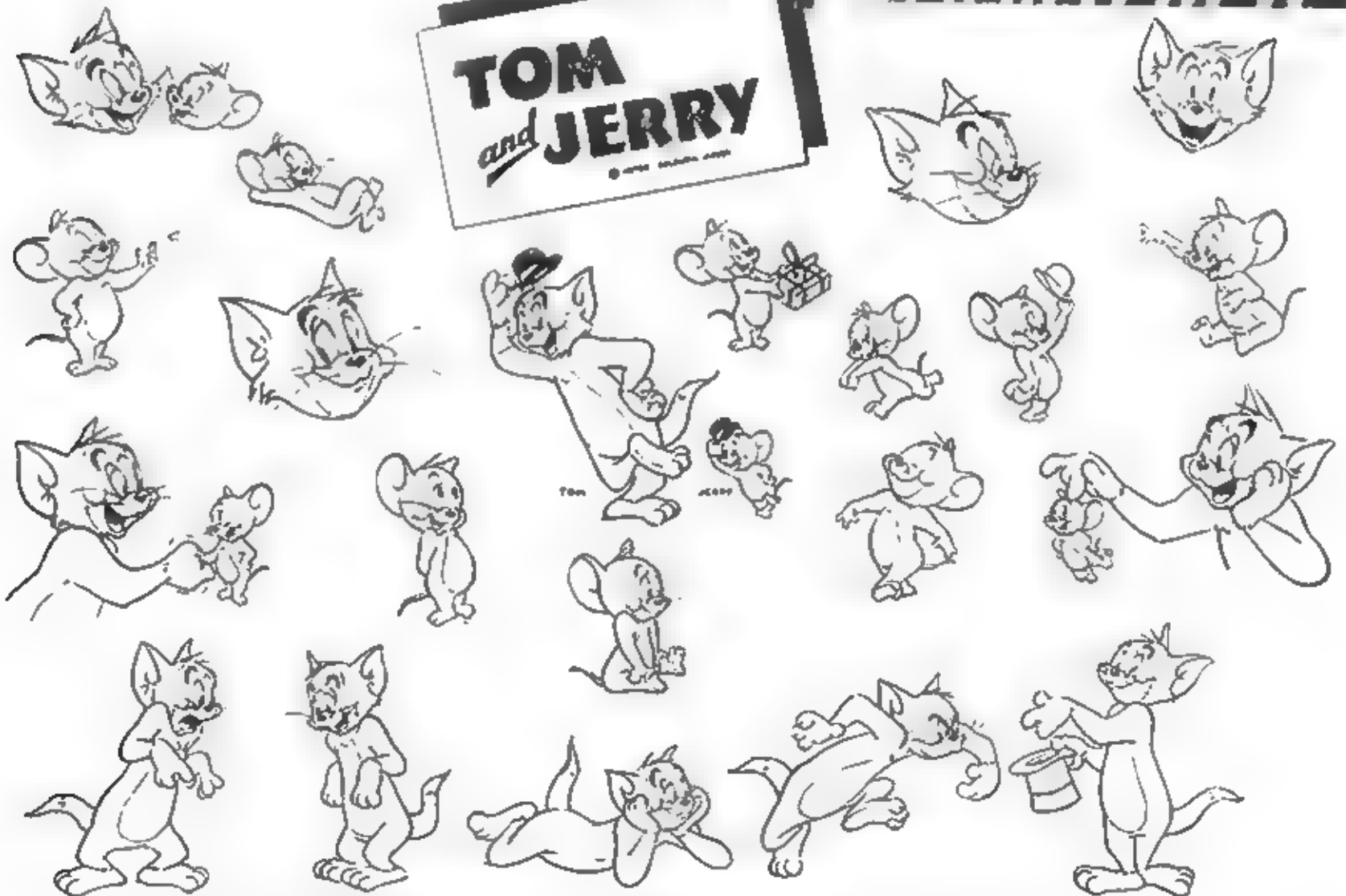


H.



**G.** This is called a "background" and corresponds with the scenery or sets of a live-action film. In cartoons the background is first drawn with pencil on translucent bond paper. A copy is later made with water colors on heavier paper.

**H.** The individual celluloids showing the cat and the mouse in Technicolor are now placed on top of the background and are then photographed together. This "setup" is merely one "frame" of the film. There are 16 frames to the screen foot and the average cartoon is approximately 650 to 700 feet in length.



— — — in a cartoon, to act as a guide for other artists who may draw the same characters.

## PAUL TERRY



Animated cartooning demands all possible simplicity in drawing — the figures will be drawn thousands of times throughout the process of reproducing them, and the simpler they are, the easier will be the process. For instance, the number of fingers on hands is reduced to three instead of four for the sake of using fewer lines in the drawing. Because so much of animated cartooning involves animals, we have chosen a page of action featuring a dog for the beginner to study.

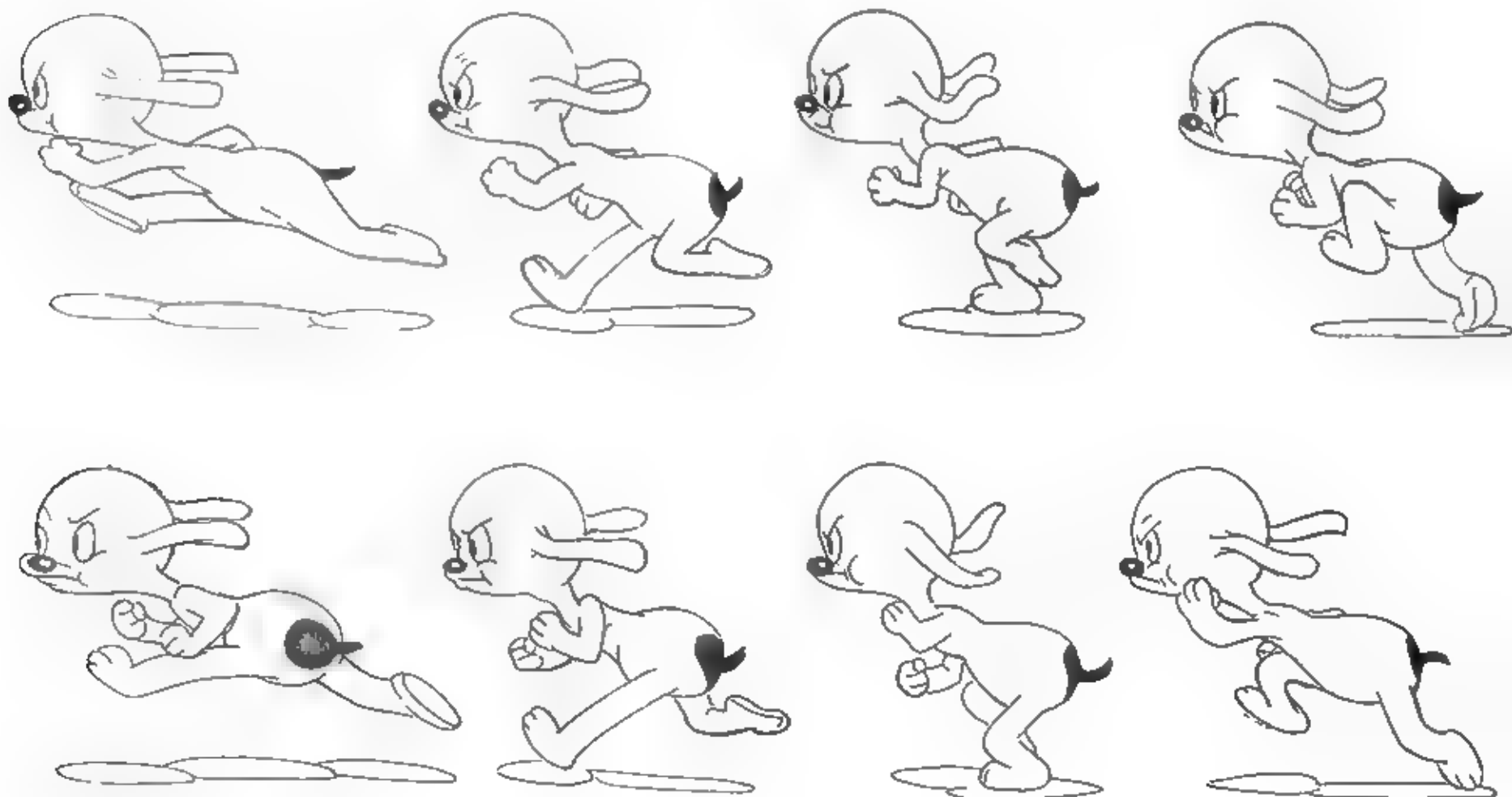
The drawings on these two pages were done especially for this book at the Paul Terry (Terrytoons) Studios. Animal characters in Animation, whether they are dogs, cows, mice, or what not, are endowed with human facial expression, giving the artist a chance to run the full scale of human emotions. Take the top row of facial expressions; they register mild interest, amusement,

doubt, consternation, and fright.

The series of figures below shows the various positions and actions of a dog running as a human would. Notice that as the right leg swings forward, the left arm swings in the same direction, while the left leg and right arm swing in the opposite direction.

Where a figure is running, the action may be emphasized by exaggerated movement of the body; white space showing between the figure and the ground with the addition of dust clouds.

On the opposite page is a figure walking. Note that these sixteen pictures represent the act of walking *only two steps*. Notice, also, the difference between the run and the walk. When showing a figure walking, remember that either one or both feet always must be on the ground, and that the body must be in correct balance.







*Courtesy Metropolitan Museum of Art. From the article, "Daumier—Draftsman—Painter" which appears in The Journal of the Walters Art Gallery, 1940, Baltimore, Md., Vol. III.*

David Rosen, technical adviser of the Walters Art Gallery, and Henri Marceau, curator of painting of the Philadelphia Museum, carried out the researches in which the infra-red photographs were taken.



Infra-red photography has been used with great success to discover forgeries and phonies in oil paintings. It is somewhat like an X ray. It was by this accident that Daumier's method of painting was discovered.

In the lower reproduction on this page, of "The Third Class Coach," his preliminary approach to the painting was a line drawing done in paint. This was practically the same method he used in his political cartoons.





*From the article, "Daumier - Draftsman - Painter" which appeared in The Journal of the Walters Art Gallery, 1940, Baltimore, Md., Volume III.*



These reproductions are enlargements of several sections of the composition as it looked on the infra-red plates. This gives the student a much better chance to study the detail of Daumier's outline work. The origi-

nal of "The Third Class Coach" was copied from a preliminary water-color sketch. There were a few changes between the sketch and the original, but notice how he squared off the canvas to simplify the work of copying.



*Courtesy Metropolitan Museum of Art*

Honore Daumier was a great cartoonist of the 19th century who was concerned with the political injustices of his day, and the scandals of the Parisian law courts. He painted the underprivileged in their activities of daily life, and caricatured notorious celebrities, including the King (for which he was put in jail). Daumier's black and white cartoons brought political conditions

to public attention; they are studied today as the inspiration for the best of the political cartoons which have been done since the time he lived. His work is characterized by strength of line and expression of deep feeling. His bitterness at social institutions such as war is well illustrated in the cartoon above, which has seldom been published because of its gruesomeness.



*Courtesy Phillips Memorial Gallery*

Three distinct styles of Daumier's work are presented here. "For the Defense" is one of the most dramatic of his famous cartoons. The two sketches, including the "Don Quixote," are reproduced here by courtesy of the Metropolitan Museum of Art in New York.

